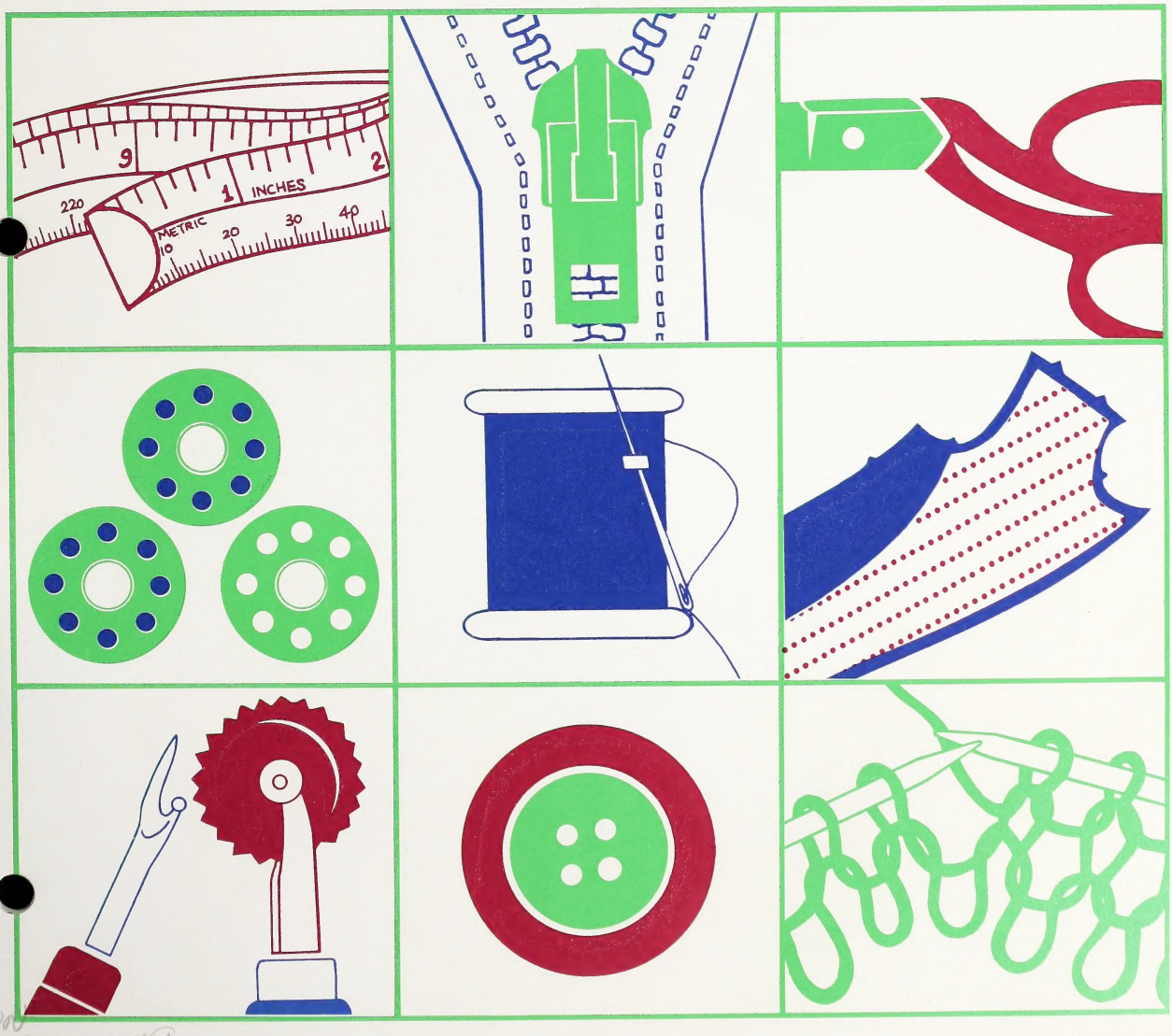
AL.2.1985-023
#1

CLOTHING

UNIT I
161 - 82



5323889

Digitized by the Internet Archive
in 2017 with funding from
University of Alberta Libraries

https://archive.org/details/clothinguniti16100albe

CANADIANA
C2
AUG 16 1983

4-H MOTTO

Learn to do by doing

4-H PLEDGE

I pledge
My HEAD to clearer thinking,
My HEART to greater loyalty,
My HANDS to larger service,
My HEALTH to better living,
For my club, my community and my country

4-H GRACE

(Tune of Auld Lang Syne)

We thank thee, Lord, for blessings great
On this, our own fair land.
Teach us to serve thee joyfully
With head, heart, health and hand.

TABLE OF CONTENTS

	PAGE
OUTLINE OF UNIT I	1
LESSON I--CHOOSING & USING SEWING EQUIPMENT	5
LESSON II--SELECTING YOUR PATTERN AND FABRIC.	11
LESSON III--PREPARING AND CUTTING YOUR FABRIC	18
LESSON IV--HAND AND MACHINE SEWING	24
LESSON V--SEWING SEAMS	35
LESSON VI--COTTON--A NATURAL FABRIC	40
LESSON VII--SEWING HEMS	44
LESSON VIII--CRAFT--EMBROIDERY	48
LESSON IX--EXTRA PROJECTS	53
LESSON X--PERSONAL GROOMING	61
ANSWER SECTION	66
METRIC INFORMATION	67
PROJECT EVALUATION	70

OUTLINE OF UNIT I

Hi! Welcome to the Unit I Clothing Project. This Unit has been designed for members who have little or no sewing experience. Members learn sewing skills, good sewing habits, and will have fun at the same time. There are many easy-to-complete projects.

Below is the list of what you must do in order to successfully complete your project year. As the year goes along mark (✓) beside each project which you have completed.

1. The Project Book:

- ☐ (a) all samples completed
- ☐ (b) record of meeting activities and other 4-H functions
- ☐ (c) additional pamphlets, brochures and pictures which relate to your project
- ☐ (d) record of extras you did at home
- ☐ (e) short report of what you have learned
- ☐ (f) your own main project judged
- ☐ (g) your own embroidery project judged

2. You must choose a main project to work on during the project year. You have a choice of <u>one</u> of the following as your main project (please use a purchased pattern):

- ☐ (a) backpack
- ☐ (b) tote bag or gym bag
- ☐ (c) halter top
- ☐ (d) simple blouse--such as a peasant style or one with a drawstring
- ☐ (e) barbecue apron
- ☐ (f) other (please indicate) _____

3. All members must display two of the following on their Achievement Day:

- ☐ (a) felt pencil organizer
- ☐ (b) placemat
- ☐ (c) one article from Lesson IX

4. You have chosen to do _____

_____ as your embroidery project.

5. Present at least one demonstration to other club members during the project year. Choose something new that you have learned--you may also help your leader by demonstrating a new sewing technique.

   Your topic was _____

   Keep a copy of your demonstration in your project book.

6. On Achievement Day display:

   - ☐ (a) your project book
   - ☐ (b) your main article
   - ☐ (c) two small projects
   - ☐ (d) your embroidery project

This book is divided into ten lessons. All members must complete Lessons I to VIII. When you have finished your main project, Lesson IX has some extra projects for you to do. They are fun to make and can be used as Christmas gifts, birthday gifts, etc.

Lesson X is also an extra lesson, containing some excellent modelling tips as well as some tips on how to be a better looking you.

All first year members receive a Simplicity Sewing Book. Throughout this unit, when you see a spool refer to your Simplicity Sewing Book. It helps answer questions and provides instructions with diagrams.

The 4-H clover is the signal that identifies a helpful hint.

Scissors are the signal that identifies an activity for you to do. Complete these throughout the project book.

HINT

Take a picture of club members and leaders at the beginning of the club year for your project book. Pictures are always fun to look at later.

A supplementary kit for this clothing unit is available from your Regional 4-H Specialist. The project samples in the kit are designed to help you with your projects.

JUDGING SCORE SHEET

Here is what the judges look for on Achievement Day. Mark yourself on your main project when it is completed and see how your mark compares with the judges' mark:

CLOTHING STANDARDS	TOTAL POSSIBLE	YOUR MARK	COMMENTS
Function * Fibre suited to purpose * Article serves its purpose * Article finished and ready for use	**15**		
Design * Shows individuality and creativity in choice of materials, colours and decoration * Trims are appropriate to fabric	**15**		
Application of Suitable Techniques * Suitable finish used on raw edges * Selection of hems and seams are suitable to type of fabric and article	**30**		
Craftsmanship * Stitching is straight and even, machine tension is even and suitable * No skipped stitches * Suitable colour of thread * Hand stitching is even and neat; single thread is used; stitches are not obvious on right side of garment * Specific steps such as hems are done neatly and correctly * Bulk has been removed where necessary * Well presented; clean and well-pressed	**40**		
	100		Total

Marking Scale

Red card:	**80**	to	**100**	Excellent
Blue card:	**50**	to	**79**	Good
White card:	**0**	to	**49**	Poor to Fair

STANDARDS FOR PROJECTS

On Achievement Day you will be asked to display your projects. Developing a high standard of workmanship gives you an article you will be proud of and enjoy wearing or showing to others. Below are standards that can guide you in this project year.

1. PROJECT BOOK

Your 4-H project book is as important as your sewing projects. It is a guide that helps develop your sewing skills. It will become your sewing reference to use throughout your years as a clothing club member. It is important, therefore, that it be neat and the samples correct so you can look back to see how you did something.

Check these points for your project book:

1. The book is neat and tidy.
2. The pages have been put in a three-ring binder.
3. The samples are done and neatly mounted so you can see what has been done.
4. The samples are correctly done and labelled.
5. The questionnaires are completed and errors corrected.

2. MAIN ARTICLE

Before you sew, let's look at the standards of a well-made project:

1. The article is cut to the required grain.
2. The seams are well sewn with the appropriate seam finish. The stitch length is appropriate for the fabric. The machine tension is correctly adjusted.
3. The hem is turned up evenly. The type of hem sewn is appropriate to the project and fabric.
4. The article is properly pressed with no shiny overpressed areas.
5. The article is clean.

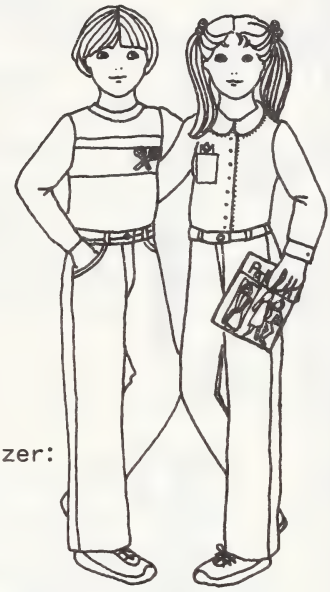
3. EMBROIDERY PROJECT

The following check points give a well-finished project:

1. The embroidery design is suited to the purpose of the article.
2. The embroidery materials are harmonious in color, texture, and design.
3. The embroidery stitches are neat and accurate. There are no long float threads on the back and no large knots. The embroidery transfer is not visible.
4. The combination of stitches is pleasing and harmonious.
5. The project is clean and well pressed.

LESSON I

CHOOSING AND USING SEWING EQUIPMENT



I. Ideas to be Learned

1. the names of sewing equipment needed to complete a project
2. how to use sewing equipment
3. how to make a Felt Pencil Organizer using your sewing equipment

II. Materials needed to complete Lesson I

Scissors
Measuring tape
Simplicity Sewing Book

Materials needed to make the Felt Pencil Organizer:

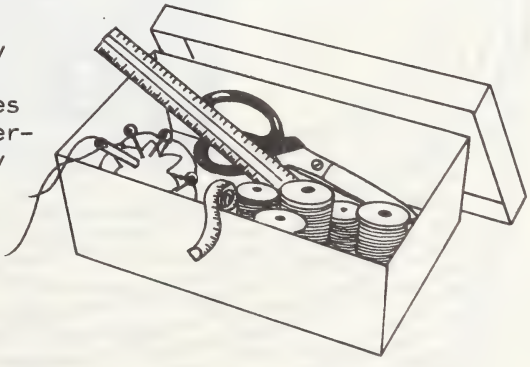
Red felt 15 centimetres by 40 centimetres
Yellow felt 15 centimetres by 18 centimetres
Brown felt 15 centimetres by 14 centimetres
Fabric glue
Wooden dowel one centimetre in diameter and 17 centimetres long
Cord 30 centimetres long

III. Lesson Begins

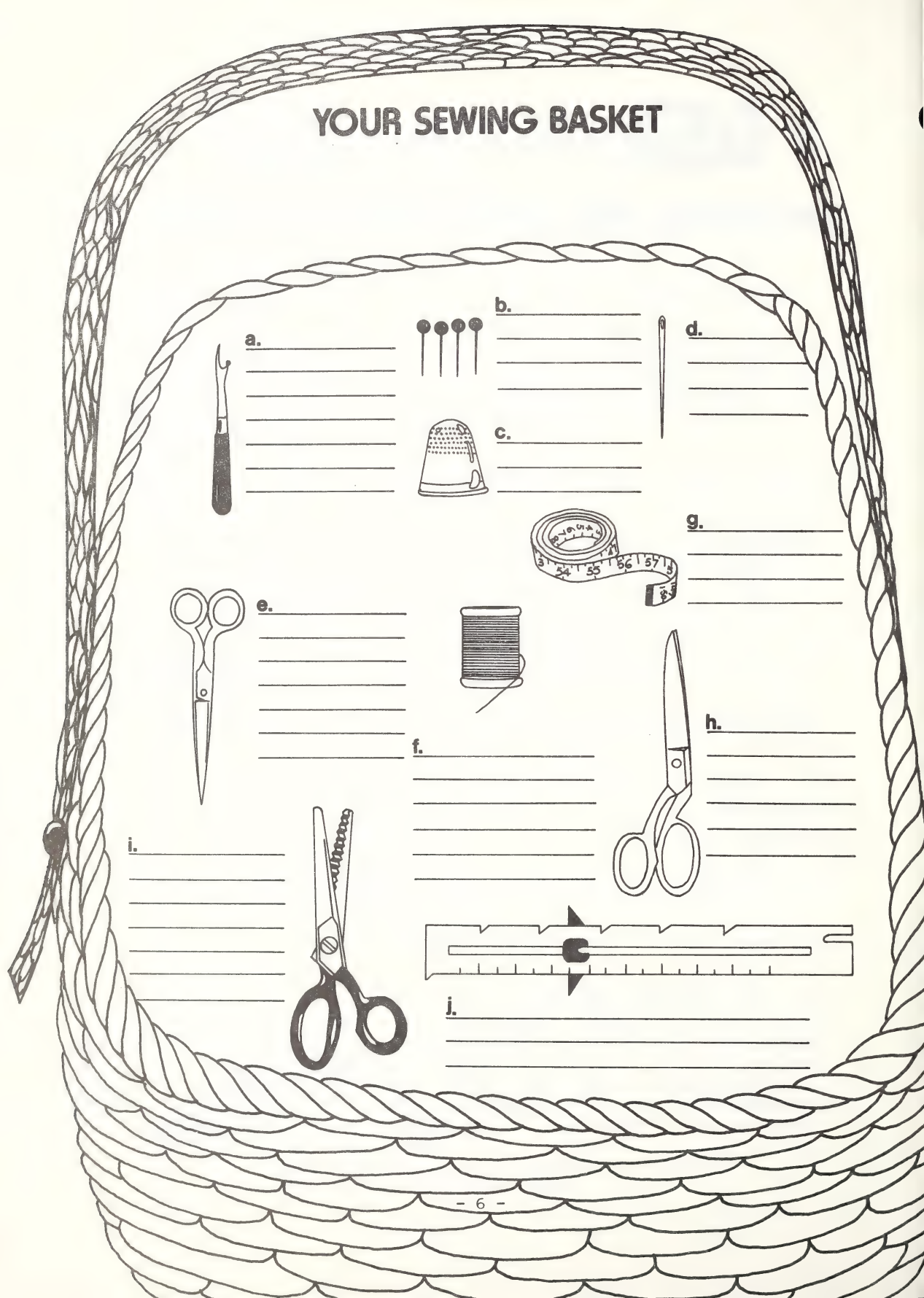
YOUR SEWING BASKET

Here is a guideline to start your own sewing basket. You may not want to purchase all of the equipment this year but you should at least be aware of it. You also may want to share some of the equipment with a friend during the project year.

Start by obtaining a container from home such as a shoe box, a candy box, a cookie tin, etc. to keep your equipment tidy and together so it does not get lost. You can also buy commercially-made sewing boxes but a sturdy container from home will do fine.



YOUR SEWING BASKET



Match the following list of equipment with the sewing basket diagram and write one or two sentences about each.

To find out this information, look in your Simplicity Sewing Book.

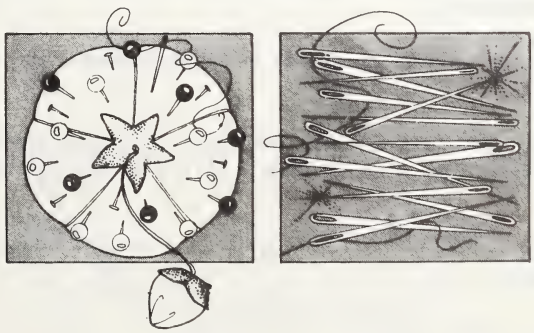
1. thimble
2. straight pins
3. bent-handled shears
4. pinking shears
5. measuring tape
6. sewing gauge
7. trimming scissors
8. hand-sewing needle
9. thread
10. seam ripper

Check your answers in the Answer Section.

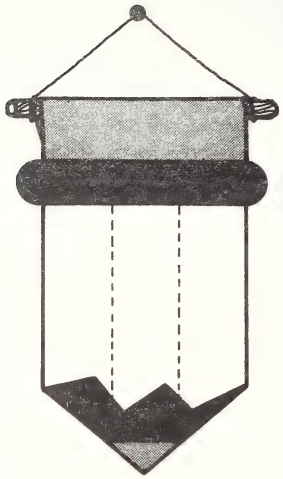
KIM'S GAME

Here is a game your whole 4-H Club can play. Gather together about 25 articles of sewing equipment. Place them on a table and cover with a towel or piece of fabric. One member can remove the cover, while the other members try to memorize the items on the table. After one minute, cover up the articles with the towel. Each 4-H member tries to remember as many of the articles as he or she can and writes them on a piece of paper.

The member with the greatest number of correct answers wins the game.



FELT PENCIL ORGANIZER



Now it is time to practice cutting and following directions by making the felt pencil organizer. Since it is made from felt and fabric glue there is no stitching at all. Hanging up behind the door it is a practical addition to your sewing cupboard. or it can be used to hold your school supplies.

Materials Needed:

Red felt 15 centimetres by 40 centimetres
Yellow felt 15 centimetres by 18 centimetres
Brown felt 15 centimetres by 14 centimetres
Fabric glue
Wooden dowel one centimetre in diameter and 17 centimetres long
Cord 30 centimetres long

Directions:

1. Trace the pattern pieces on the following pages and cut them out.

2. Cut a strip of red felt 15 centimetres by 40 centimetres.

3. Find the centre of one of the short ends of the red felt. Measure 10 centimetres up on each side of this end. Join these points with lines to shape the end of your pencil. Cut the felt along these lines.

4. Cut the the pattern pieces from the colors of felt written on the patterns.

5. Glue the triangular-shaped piece of brown felt three centimetres from the pointed end of the red felt.

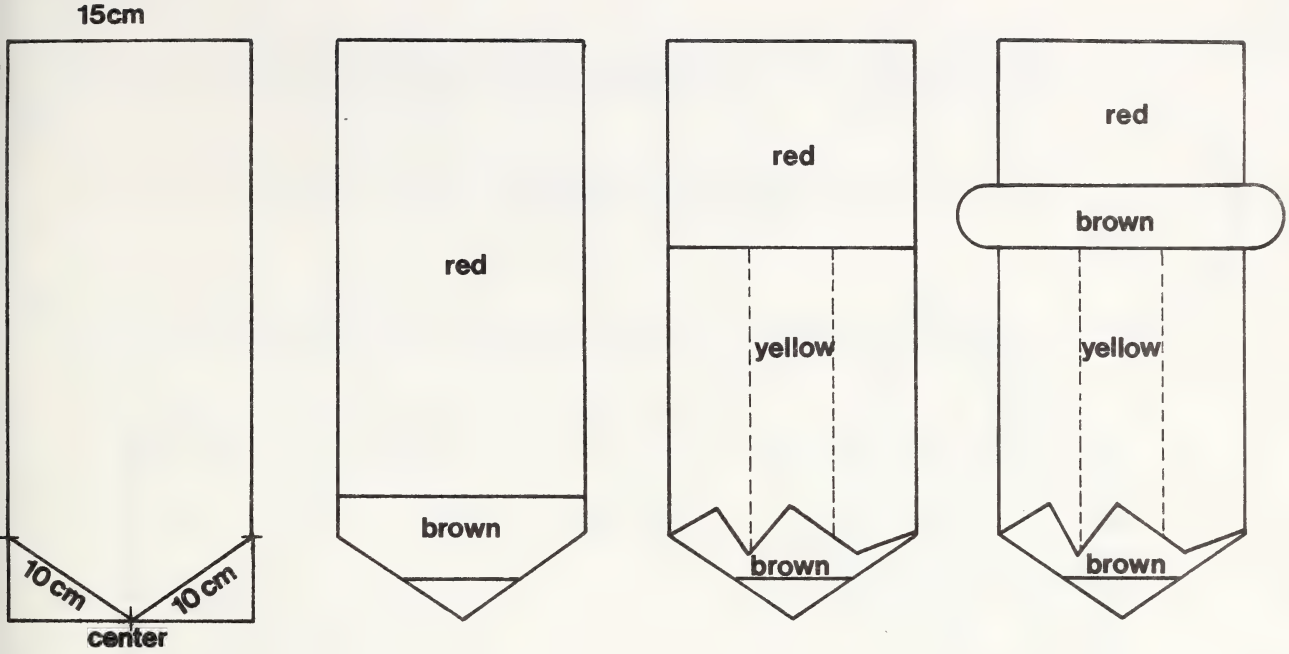
6. Glue the yellow felt along the dotted lines and place on the red felt. The yellow felt overlaps the brown felt and the glue lines form three pockets.

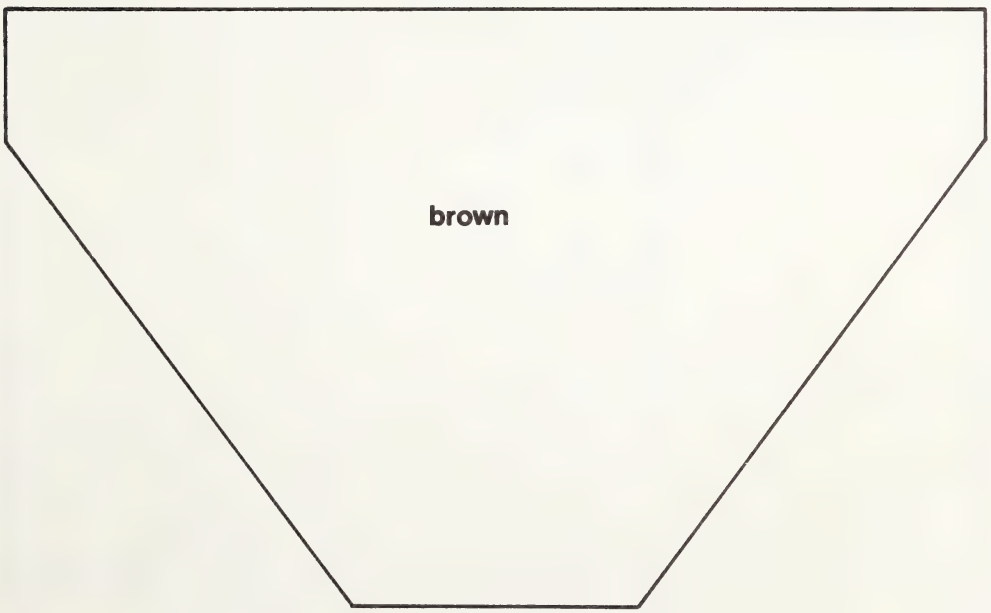
7. Glue the second piece of brown felt onto the red felt just above the yellow felt.

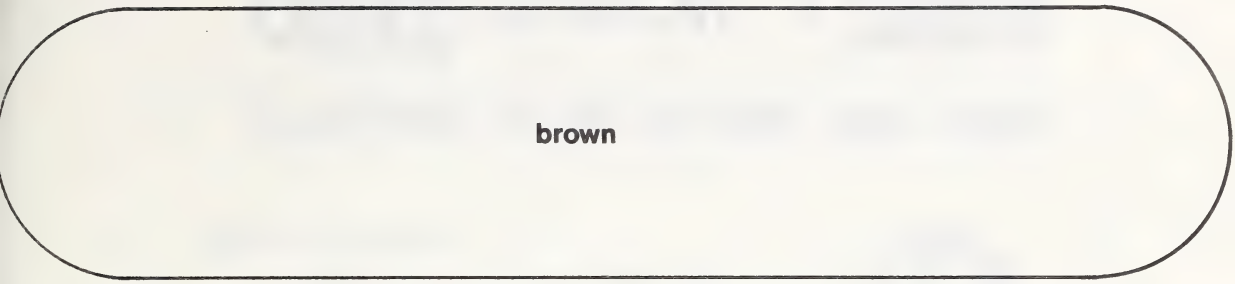
8. Fold back the top end of the red felt 2.5 centimetres and glue along the edge. When the glue is dry, slip the wooden dowel into this casing.

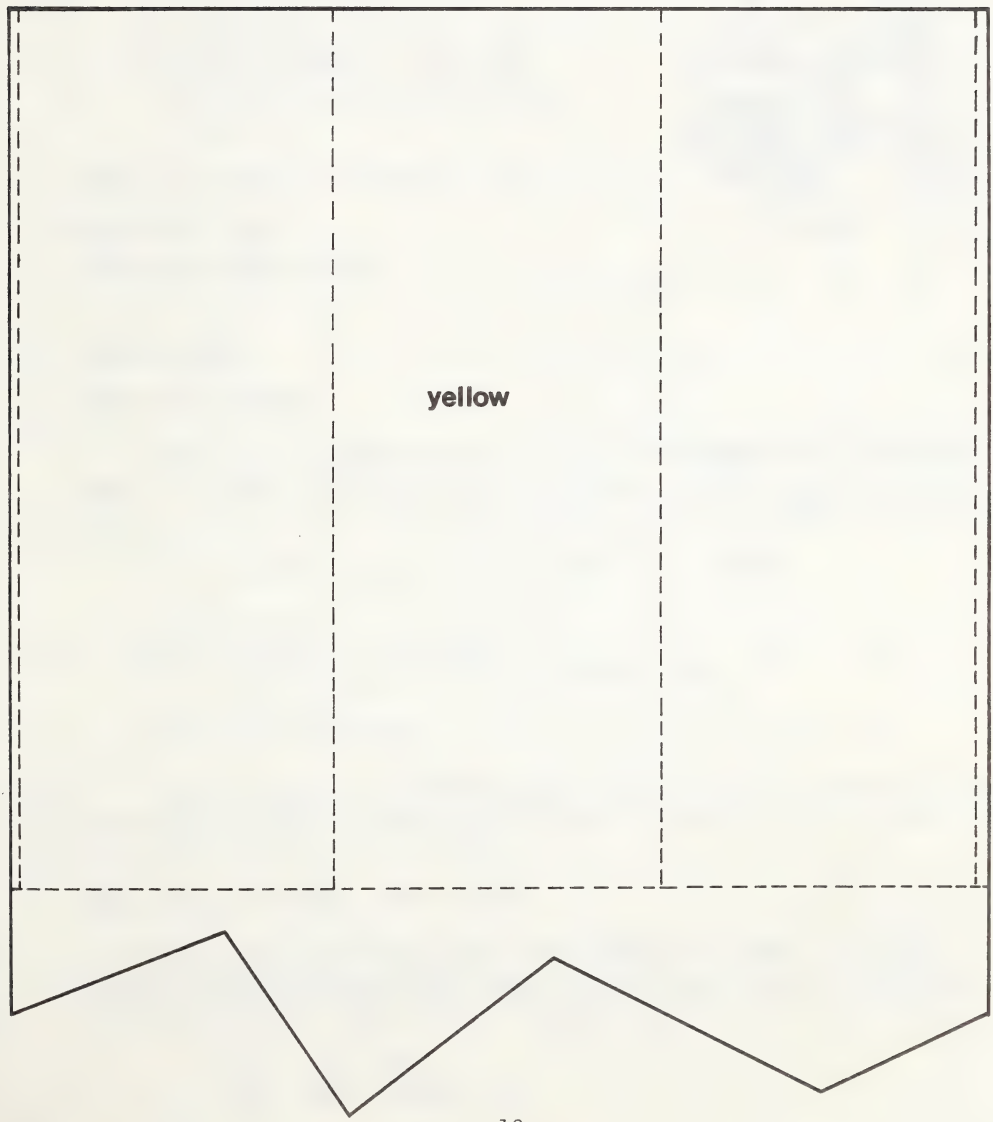
9. Tie the cord to each end of the wooden dowel. Hang up your pencil with the cord.

10. Decorate your felt pencil if you wish.


15cm
10 cm
10 cm
center
red
brown
red
yellow
brown
red
brown
yellow
brown


brown


brown


yellow

LESSON II

SELECTING YOUR PATTERN AND FABRIC

I. Ideas to be Learned

1. to choose a pattern and fabric for your first sewing project
2. to take body measurements
3. to determine your size
4. to determine your figure type
5. why preshrinking is important
6. how to read a pattern envelope

II. Materials needed to complete Lesson II

Measuring tape
Simplicity Sewing Book

III. Lesson Begins

CHOOSING A PROJECT

Choosing a suitable project is very important for a beginning sewer. If this is your first time sewing, choose a simple project and one that you will enjoy working on. Ask your leader for advice.

Here are some suggestions for your main project:

(a) backpack
(b) tote bag or gym bag
(c) simple blouse--such as a peasant style
(d) halter top
(e) barbecue apron

You must use a purchased pattern for your Unit I project. There are many interesting ideas in the back of a pattern book. Good luck! Be proud of your project.

WHAT SIZE AND FIGURE TYPE ARE YOU?

This year, you learn how to sew using a pattern. If you decide to make a garment for your main project, you need to know two things before your pattern is purchased:

(1) your size
(2) your figure type

PATTERN SIZE

In order to select the pattern size to give you a good fit, it is necessary to keep a careful record of your body measurements. Take these measurements wearing the undergarments you normally use everyday. To select your pattern size for a shirt, blouse, dress, coat or suit, select the pattern size by the chest measurement.

With the help of a friend, measure the body at the points listed on the chart below by holding the tape measure comfortably snug but not tight.

Follow the guide in your Simplicity Sewing Book that shows you where to take each measurement.

BODY POINT	WHERE TO MEASURE	YOUR MEASUREMENT
Chest	around the fullest part of your chest	_____ centimetres
Waist	around the natural waistline	_____ centimetres
Hips	at fullest point of hips, which is 18 to 23 centimetres below the natural waistline	_____ centimetres
Back Waist Length	from the prominent bone at the back base of the neck to the waistline	_____ centimetres
Shirt Neck Size	this measurement for boys is taken around the neck and add 1.3 centimetres	_____ centimetres
Height	stand straight, without shoes, against a wall	_____ centimetres

Date: _____

HINT

Check your measurements from time to time because you are still growing. It is important to keep your measurement chart and pattern size up to date.

FIGURE TYPE

Patterns are made to fit several different figure types. Most girls probably fall into the young junior/teen, junior petite or girls' categories. The boys will fall into the boys' or teen boys' sizes.

Your figure is based on two measurements--height and back waist length.

Compare your figure with the charts in your Simplicity Sewing Book or in the pattern books at the fabric shop. Have the sales clerk help you if you are still unsure.

Your figure type is _____.

Your pattern size is _____.

CHOOSING FABRIC

1. This year your project should be made of cotton or a cotton blend. You learn more about cotton in Lesson VI.

2. Do not get a plaid or any fabric which needs to be matched.

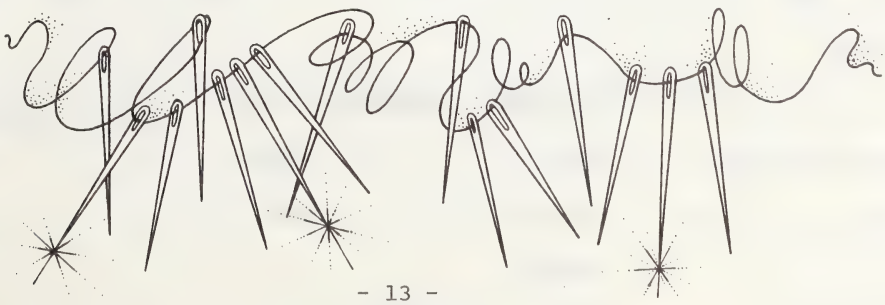
3. Buy a washable fabric and wash it before you cut out your pattern. This is called preshrinking. Preshrinking eliminates shrinking in the finished garment after it is washed.

4. The back side of your pattern will tell you how much fabric you need to purchase.

5. Buy a woven fabric rather than a knit. Woven fabrics have two sets of yarns--one set runs the length of the fabric and the other set runs across the fabric . You learn more about woven fabrics in Lesson III.

6. Look for a fabric that is suggested on the pattern envelope.

Once you have purchased your pattern and fabric, fill in the chart on Fabric Shopping.



FABRIC SHOPPING

NAME _____ DATE _____

FIGURE TYPE _____

PATTERN SIZE _____ PATTERN # _____ VIEW # _____

GET THE FACTS

Type of Fabric:

_____

Where purchased:

_____

_____

Fibre content:

_____

_____

Fabric construction:
(check one):

_____ woven _____ knit

Care properties:
(check one):

_____ wash

_____ dry clean

_____ other

(fill in) _____

Is care label available?

_____ yes _____ no

CHOOSE THE FABRIC

Is the fabric suitable for . . .

	YES	NO
Your colouring and figure type?	_____	_____
Your sewing ability?	_____	_____
Your pattern choice?	_____	_____

BUY THE FABRIC

Extra fabric required if fabric has
(check one and circle on envelope back):

_____ border print _____ nap/pile

_____ other _____

Fabric Width: _____ cm

Fabric Needed: _____ metres

Price per metre $ _____

FIGURE GARMENT COST

Fabric $ _____ Trims _____

Thread _____ other _____

Pattern _____

TOTAL COST $ _____

READING THE ENVELOPE

The reverse side of a pattern envelope contains basic information helpful to you when selecting fabric and notions. Here is that information on a sample size 10 blouse pattern envelope:

Size

Extra fabric is needed to match plaids, stripes, and one-way designs. Use a nap yardage and nap layout for one-way design fabrics. Not suitable for obvious diagonal fabrics.						
Standard Body Measurements	Bust	80	83	87	92	cm
	Waist	61	64	67	71	cm
	Hip--23 cm below waist	85	88	92	97	cm
	Back--neck to waist	40	40.5	41.5	42	cm
Fabric required	Size	8	10	12	14	
Blouse						
90 cm without nap		1.65	1.80	1.85	2.00	m
115 cm without nap		1.45	1.50	1.50	1.50	m
140 cm with or without nap		1.45	1.50	1.50	1.50	m
150 cm with nap		1.45	1.50	1.50	1.50	m
150 cm without nap		1.25	1.35	1.50	1.50	m
Sewing Notions--thread, seam binding, six 1.5 cm buttons						

Notions

Fabric Widths

Fabric lengths (metres)

Therefore: for a size 10 blouse, you need 1.80 metres of fabric 90 centimetres wide.

Now try to answer these questions.

1. To make a size 8 blouse, I must buy _____ metres of fabric 140 centimetres wide.

2. The three most common linear metric units for sewing measurements are the _____, the _____, and the _____.

3. Their abbreviations are _____, _____, and _____.

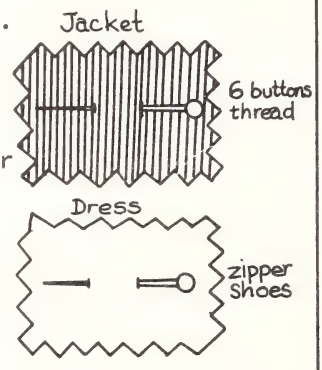
4. The sewing notions needed to make this blouse are _____, _____, _____, and _____.

Check your answers in the Answer Section.

FABRIC CARD

KEEP A FABRIC CARD FILE FOR WARDROBE PLANNING

- Pin fabric swatch to an index card.
- List garments you made or plan to make from the fabric on the card.
- Use the card as a shopping list for notions or accessories.
- If you're trying to match colors, take several cards with you when shopping--they cut down on guess work when coordinating clothes!



For your project you need the following notions:

(1) _____

(2) _____

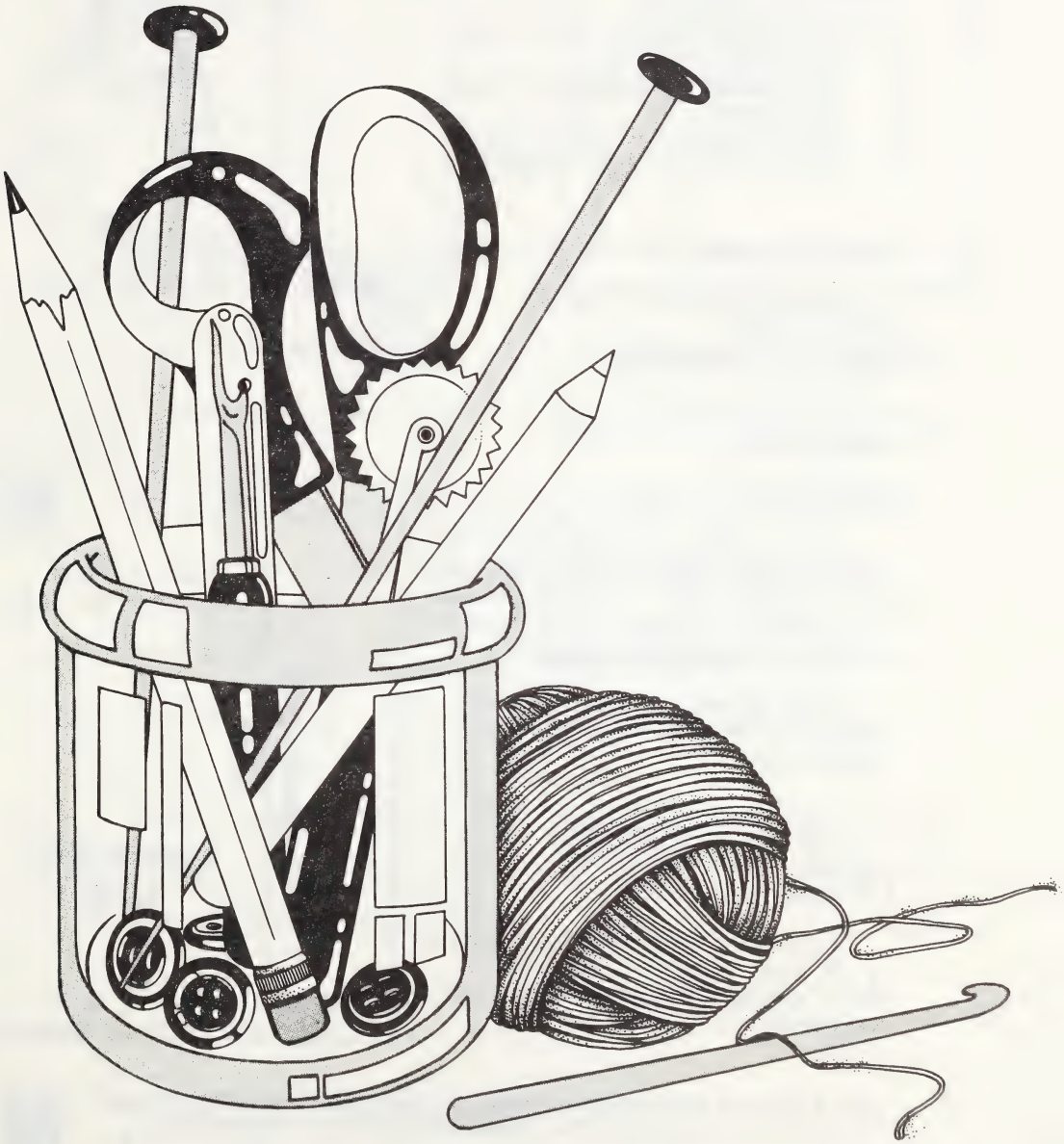
(3) _____

(4) _____

IV. To Be Completed

Before the next meeting, all members should:

1. purchase a pattern
2. purchase the fabric and notions
3. preshrink the fabric
4. put their name on the pattern envelope and on all pattern pieces
5. bring the pattern and fabric to the next meeting

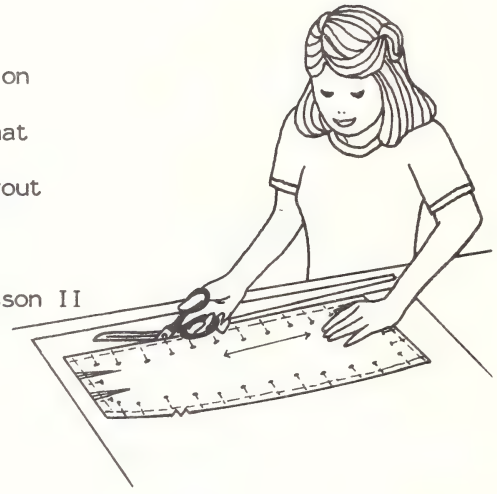


LESSON III

PREPARING AND CUTTING YOUR FABRIC

I. Ideas to be Learned

1. to prepare fabric so it is on the straight grain
2. the pattern markings and what they mean
3. to prepare your pattern layout
4. how to cut out your project



II. Materials needed to complete Lesson II

Purchased pattern and fabric
Sewing basket
Simplicity Sewing Book

III. Lesson Begins

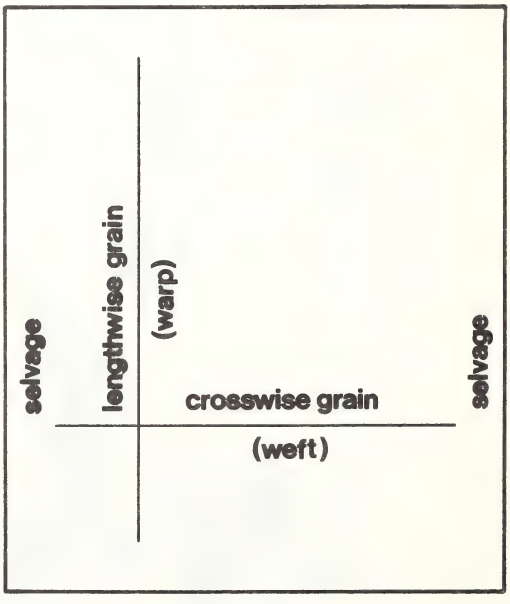
FABRIC GRAIN

Woven fabric is made up of two sets of yarns that run at right angles to each other. The lengthwise yarn (warp) runs vertically, and is called the lengthwise grain.

The selvage is the finished lengthwise edge on each side of the fabric.

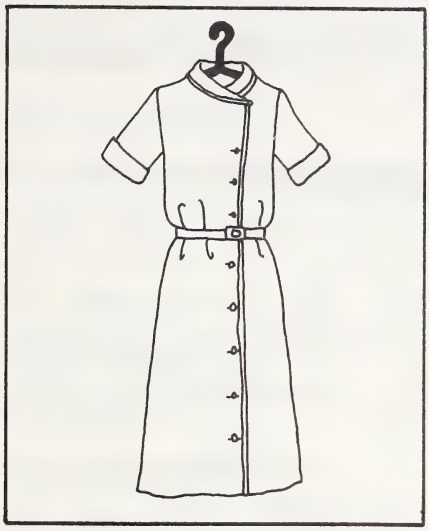
The crosswise yarn (weft or filling) runs horizontally from selvage to selvage and is called the crosswise grain.

Garments which are cut correctly on-grain hang well and retain their shape. If the garment is cut off-grain it does not hang straight.



A fabric is thread perfect or on grain when you can pull a single thread off the torn edge from selvage to selvage.

Can you tell which outfit is on-grain and which outfit is off-grain?



_____ _____

You can prepare your fabric in one of two ways to make it thread perfect.

Look up the following methods in your Simplicity Sewing Book and write a couple of sentences about each.

Place a check next to the method you used to make your fabric thread perfect.

___ 1. Drawn Thread _____

_____

_____

___ 2. Tearing _____

_____

_____

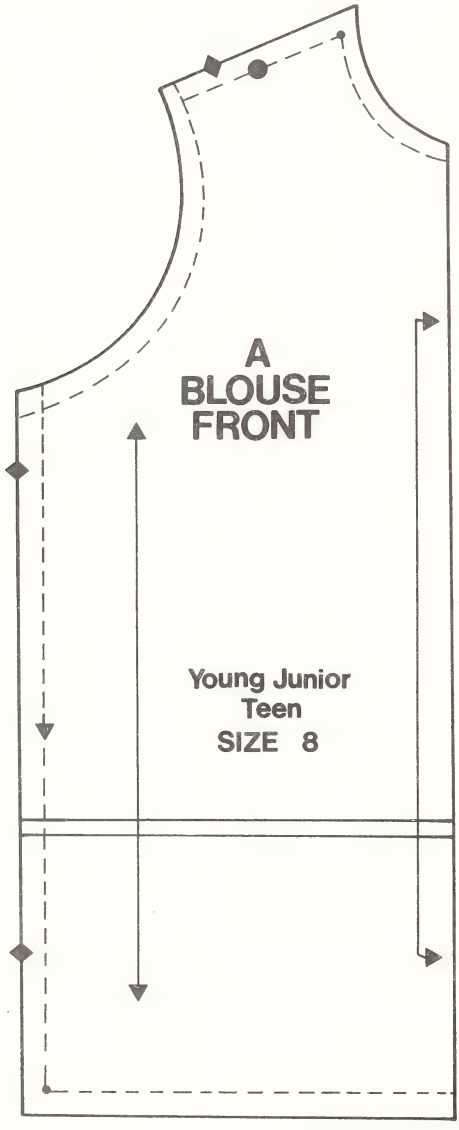
When your fabric is thread perfect, you can check whether it is on-grain or off-grain.

See your Simplicity Sewing Book to learn how to check the grain of your fabric and how to straighten off-grain fabric.

CONSTRUCTION MARKINGS

Match the following markings by drawing an arrow to the correct marking on the diagram. Describe each. You must know these markings before you cut out your pattern. You may not have all of these on your pattern.

Refer to your Simplicity Sewing Book to learn these words.



Dots _____

_____

Seamline _____

_____

Centre front _____

_____

Place on fold _____

_____

Arrows _____

_____

Place on straight of grain _____

_____

_____

Lengthen or shorten here _____

_____

_____

Notches _____

_____

Cutting line _____

_____

_____

Check your answers in the Answer Section.

CUTTING THE FABRIC

Folding the Fabric

Circle the cutting layout for your pattern size and fabric width on the cutting and sewing direction sheet. (Make sure your name is on all of the pattern pieces.) Study it before folding the fabric.

The fabric is usually folded in half on the lengthwise grain with the selvages meeting and right sides together. Match the edge that is grain perfect. Follow your pattern directions exactly.

Pinning the Pattern

Pin the pattern pieces on the fabric, following your cutting layout shown on the instruction sheet. Pin the edges with the pins pointing to the cutting line on your pattern. By placing the pins in this direction you are helping the pattern lay flat on the fabric. Be sure you pin the pattern on the fabric straight of grain. To do this, measure from the long arrow to the folded edge or the selvage. The distance should be the same along the entire length of the long arrow.

How to Cut

Check with your 4-H leader or someone who knows how to sew before you cut out your pattern to make sure all pieces have been pinned correctly. Use bent-handled shears to cut out your pattern. Cut with long firm strokes on the cutting line. Hold the fabric flat on the table by placing the hand you are not cutting with on the fabric near the edge of the pattern. Never cut with pinking shears.

Refer to your Simplicity Sewing Book for more information on laying, pinning and cutting.

Here are some scrambled words which have been talked about in Lesson III. Can you unscramble them?

r a p w _____

t e f w _____

g i t r h _____

w a r n d _____

r i n g e a t _____

t o d s _____

m e a n l i s e _____

h o t n e c s _____

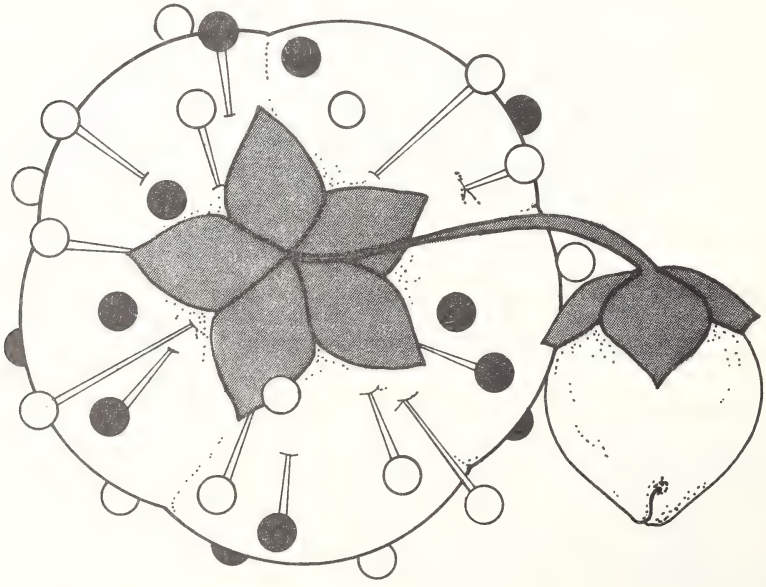
s o r r a w _____

n a r i g _____

y o t u a l _____

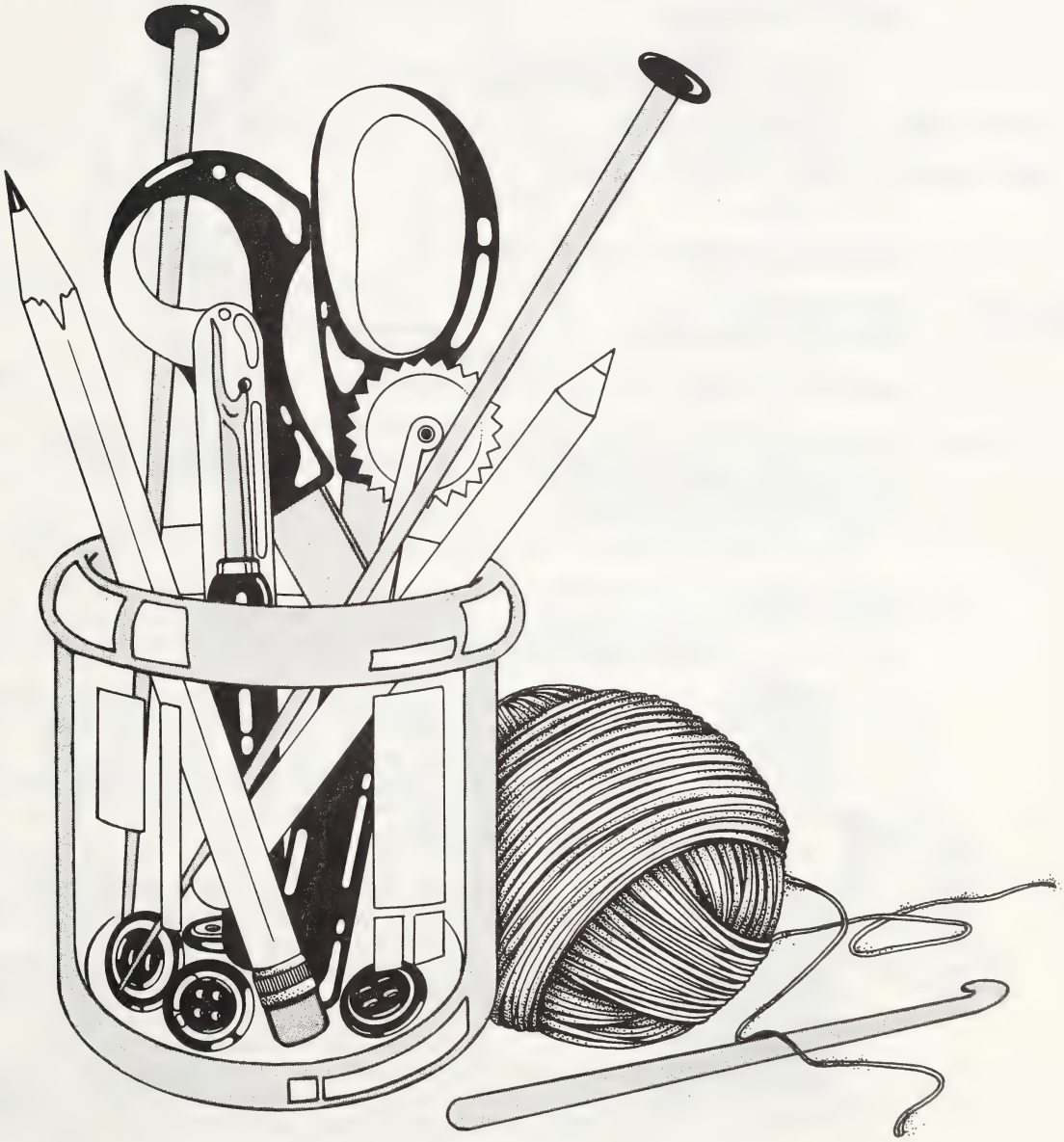
f e t l _____

Check your answers in the Answer Section.



IV. To be Completed

Before the next meeting, you should straighten your fabric, lay out the pattern, and cut out your main project.



LESSON IV

HAND AND MACHINE SEWING

I. Ideas to be Learned

1. the parts of a sewing machine
2. how to work a sewing machine
3. straight stitching
4. hand stitching
5. how to quilt a placemat

II. Materials needed to complete Lesson IV

Sewing machine
Simplicity Sewing Book

Materials needed for the quilted placemat:

36 centimetres polyester pellon fleece (if this is not available use a similar type of batting for placemats, e.g. heavy pellon)
36 centimetres checked fabric
36 centimetres plain fabric

III. Lesson Begins

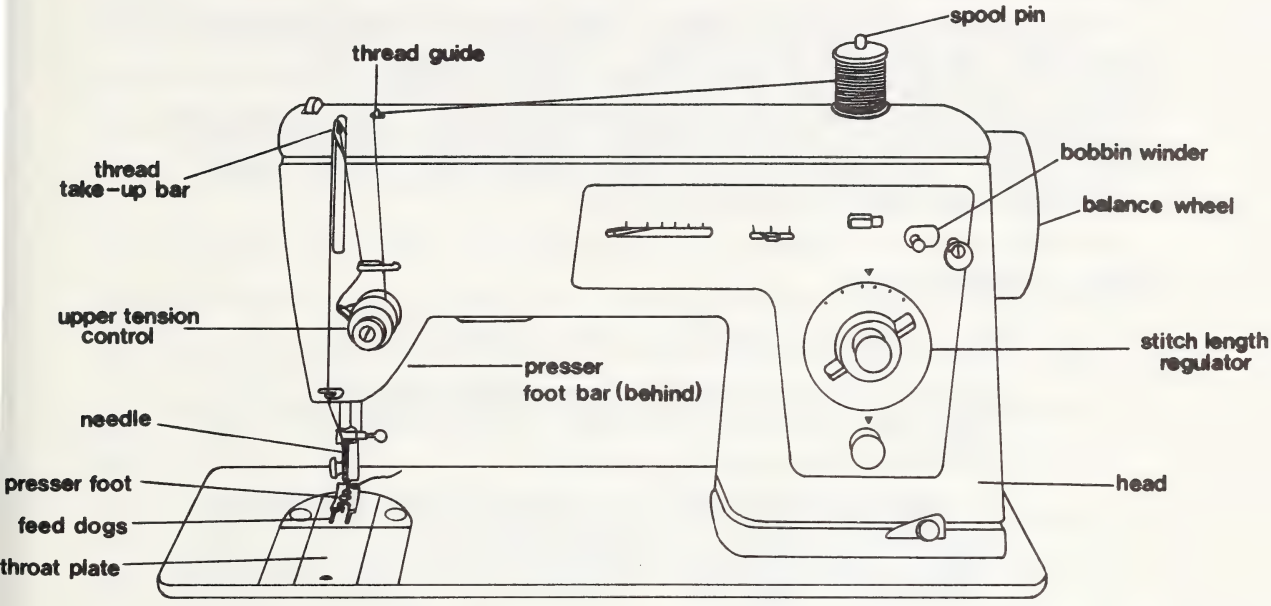
YOUR SEWING MACHINE--YOUR BEST BUDDY

Your sewing machine can be one of your best buddies. How do you keep good friends? By treating them like they are special. If you want your sewing machine to be a good friend to you, you will have to be a good friend to it.

Just as you have to learn about your friends before you know what makes them happy, you will have to learn about your sewing machine. The first step is learning its parts.

PARTS OF THE SEWING MACHINE

Your school friends don't all look alike, and neither do sewing machines. Your machine may not look exactly like the one drawn below, but all sewing machines have the same basic parts. Let's learn where these parts are. Their names will be used throughout the book.



Can you find all these parts on your machine? If you have difficulty, ask your leader or Mom to point them out to you on your machine or read the instruction book which comes with the machine.

Needle--It has an eye at the point instead of at the top like the ones used for hand sewing. It is held in place by a screw. See if you can find that screw.

Presser Foot--It holds the fabric in place while the needle passes through its two toes. In the back of the machine, above the presser foot, there is a lever to raise and lower it. Try it.

Balance Wheel--It can be used to raise the needle and help start the machine.

Thread Take-up--It moves up and down with the needle, taking up any slack in the thread.

Bobbin--It holds the thread for the bottom half of the stitches.

Upper Tension Control--The thread passes through the discs of this control before it goes through the needle. It regulates the tightness or looseness of the stitches.

Stitch Regulator--It is used to lengthen or shorten the stitches.

Bobbin Winder--The bobbin is placed on here to be wound.

Feed Dogs--These are the teeth that carry your fabric along when you sew.

HOW DOES IT RUN?

Let's find out what makes the machine tick. Lift the presser foot and put your hand on the wheel and turn it. If your machine is electric, there will be a foot or knee control. Press on the control to make the machine go at the speed you want--not too fast--just at a slow, even speed.

Maybe your machine has a treadle. The treadle is like a teeter-totter when you move the balance wheel. Place your feet on the treadle, one slightly ahead of the other. Start the machine by turning the balance wheel towards you with your hand. Keep the machine in motion by pressing on the forward foot, then on the foot which is slightly back. Stop the machine by taking your weight off the treadle and placing your hand on the balance wheel.

SEWING A STRAIGHT LINE

1. Before you begin, there are a few things to check:

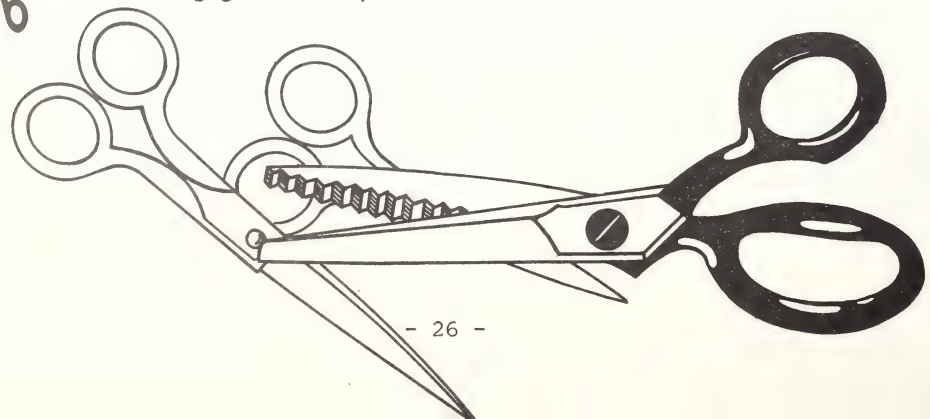
   - Is the thread take-up bar at its highest position? If it isn't, the thread will pull out of the needle on the next stitch.

   - Is the stitch regulator set at five to seven stitches per centimetre? That's the normal number of stitches for your fabric. Some machines are numbered 1, 2, 3, 4. If yours is numbered this way, no. 2 is correct for regular stitching.

   - Is the machine set at forward and not reverse?

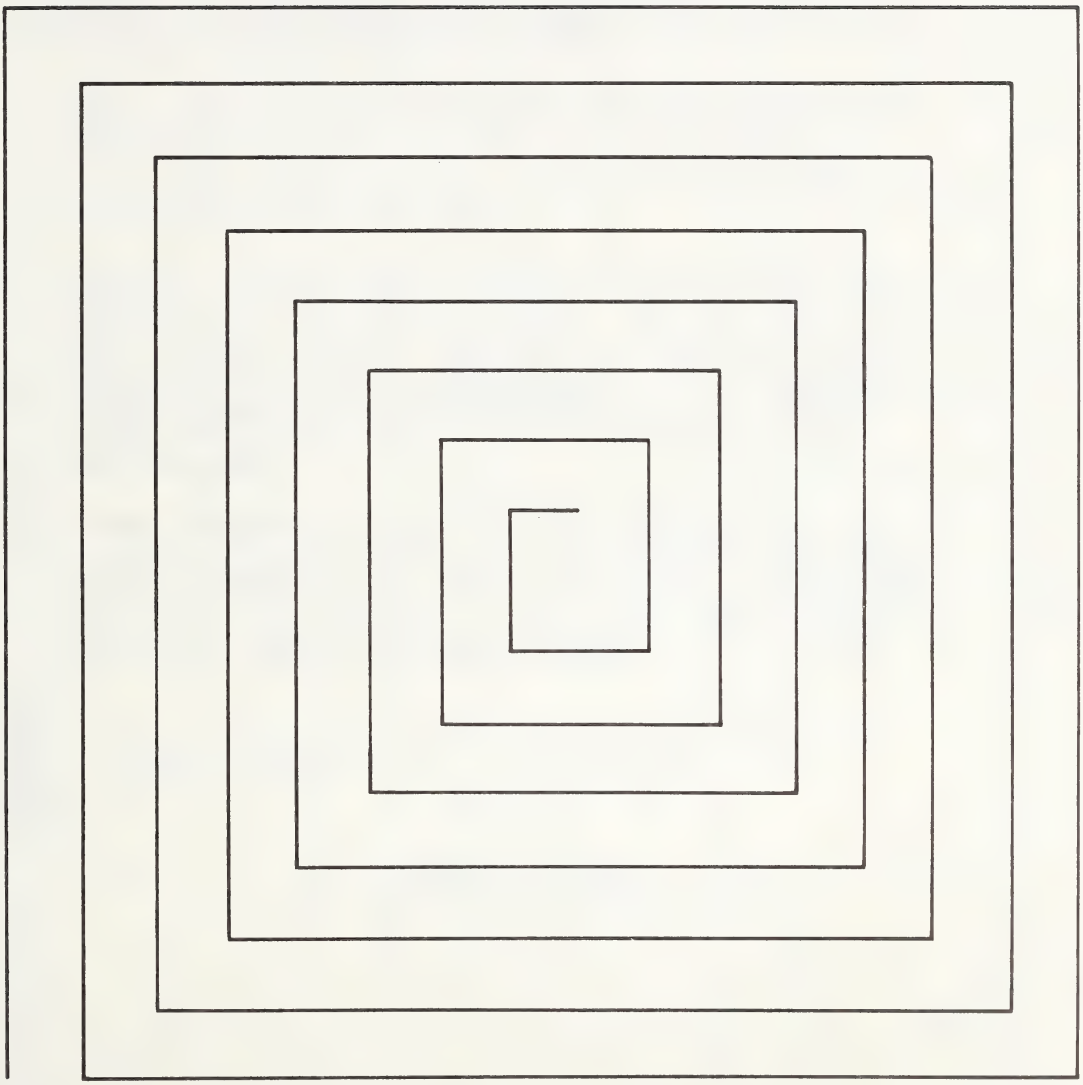
2. Try stitching now without thread. Get yourself a sheet of lined paper. Place the right edge of the paper in line with the presser foot. Turn the balance wheel lowering the needle onto the paper on the first line. Lower the presser foot and start stitching along the first line. Don't worry if your stitching is a bit crooked. With a little practice, fewer stitches will stray off the straight line!

The next pages are for practice when you are used to stitching on the lined paper. After you've stitched them, return the stitching guides to your book.



FIVE STITCHES TO ONE CENTIMETRE

SEVEN STITCHES TO ONE CENTIMETRE



NOW ADD THREAD

The next step is learning to thread the machine. There are two threads on your machine, the upper or spool thread, and the lower or bobbin thread.

1. Bobbin: With the help of your leader or mother and sewing machine instruction book, learn to wind and thread the bobbin. Be sure to put the bobbin into the bobbin case right side up, otherwise the machine may skip stitches!

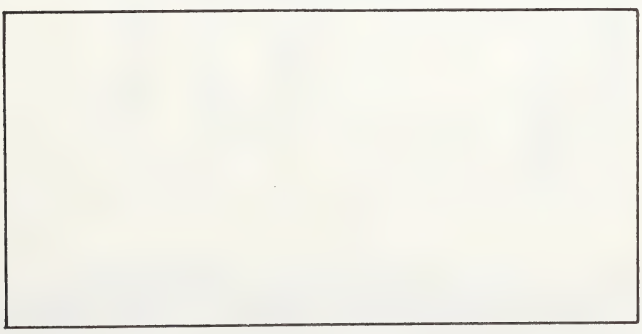
2. Spool: Place the spool on the spool pin, and by following the instruction book, guide the thread to the final stage of threading the needle. You will notice some hooks or guide-posts. These are thread guides and keep the thread where it belongs while you are stitching.

3. Place your right hand on the balance wheel and the end of the spool thread in your left hand. Turn the balance wheel until the needle goes down and back up again. See what happens! Have you caught something? There will be a loop between the toes of the presser foot. Draw the bobbin thread up and pull it back between the toes of the presser foot with the spool thread. The threads should be in this position before you start stitching.

4. Arrange the material to be worked on so that most of it is to the left of the presser foot and on the machine or table. This way the weight of the material won't drag on the stitching. Don't push or pull the fabric as you sew, but gently guide the material with your fingers on the left hand. The right hand can help once you get the machine started.

Make a sample of straight stitching on your fabric and attach it here.

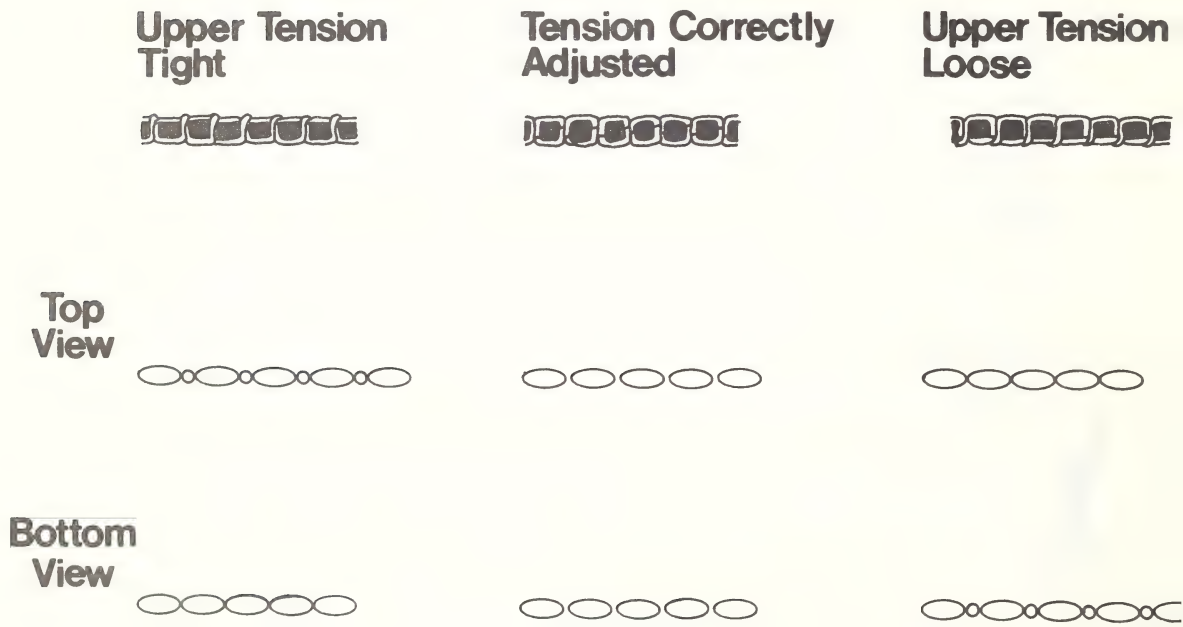
STRAIGHT STITCHING



_____ stitches to one centimetre

TENSION TROUBLES

After you've sewn a few centimetres, check the tension. There are two tensions on a machine--upper and lower. The tightness of the spool thread is regulated by the upper tension control (remember where that is?). The lower tightness is regulated by a screw on the bobbin case in most machines. Do not adjust the bottom tension! It is much harder to regulate. You can usually solve your tension problem with the upper control. If the tension is correct, the stitching should look the same on both sides of the material. If the tension is not correct, your leader or mother will adjust it for you by changing the upper tension screw. Remember--right to tighten, left to loosen.



Unit 1 Sewing Machine License
Sewing 4-H Club

This is to certify that _____

passed Unit 1 Sewing Machine Requirements and is hereby entitled to use a sewing machine with care & kindness

Alberta 4-H
Canada

SEWING MACHINE BUREAU
4-H

_____

Leader Signature

_____

President of the Sewing Club

_____ 19 ___
date

HOW TO SHOW YOUR BUDDY YOU CARE

1. Keep your machine free of dust and lint. A nylon bristle brush is provided with the machine to dust all the little parts. Dust clings to the brush and you have a sparkling clean machine. If you have misplaced the brush that came with your machine, you can buy another at any sewing notions counter. It is very important to always have one on hand.

2. Follow the instructions given in your machine manual for oiling your machine. After all the hard work, your machine deserves a drink!

3. Raise the presser foot at the end of each stitching to protect the teeth of the feed dog.

4. Turn off the machine light, unplug (if electric), and cover after use.

When you take good care of your machine, not only will you and your machine work better together but your mother will be pleased with you too.

Once you feel you really know how a sewing machine runs, talk to your leader and have her sign your sewing machine certificate at the end of this chapter. Your leader can only sign it if you show that you can run and care for your machine.

QUILTED PLACEMAT

It is now time to practice sewing straight lines on fabric. To practice, you are going to make a quilted placemat.

Materials Needed:

36 centimetres checked fabric
36 centimetres plain fabric
36 centimetres polyester Pellon Fleece--(Pellon Fleece is a heavy soft pellon. If it is not available use polyester fibrefill or a similar type of batting about one centimetre thick.)
thread in a color to match the fabric

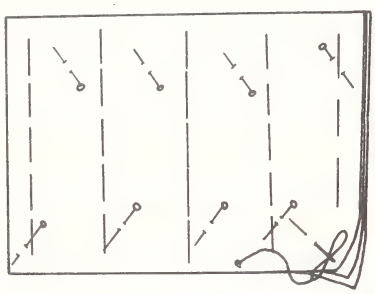
Cutting Directions:

1. Cut one rectangle of checked fabric 48 centimetres by 33 centimetres with the longest side on the crosswise grain.
2. Cut one rectangle of plain fabric 48 centimetres by 33 centimetres.
3. Cut one rectangle of polyester Pellon Fleece 48 centimetres by 33 centimetres.

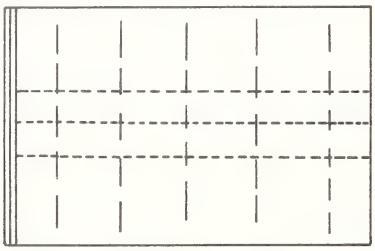
HINT
Spray your placemat with Scotchguard for easier clean-up.

Sewing Directions:

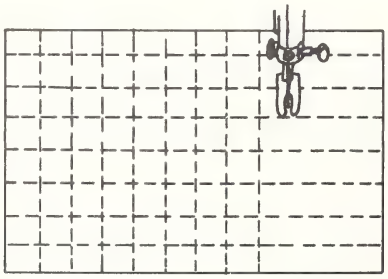
1. Pin the fleece to the wrong side of the checked fabric. Hand baste the fleece to the fabric across the whole mat. Basting is a temporary stitch used to hold pieces of material together until the permanent stitching is completed. Since basting is temporary, a knot at the beginning of stitching makes the basting easier. Basting stitches are long--one to two centimetres. Secure the thread at the end with two stitches.



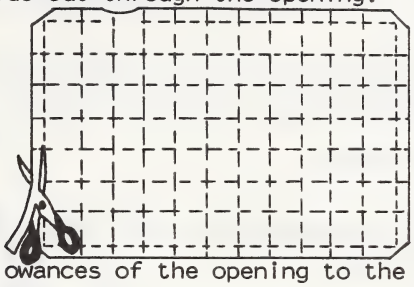
2. Using a long machine stitch (three stitches per centimetre), begin stitching across the placemat on the crosswise grain. Start at the centre stitching line and work to the sides, sewing parallel lines about two to three centimetres apart. Stitch in one direction or you will end up with puckers. Use the lines on your fabric as a guide for the stitching lines.



3. Now sew lines on the lengthwise grain. Start at the centre stitching line and work to the sides. Sew these lines the same distance apart as the lines on the crosswise grain.



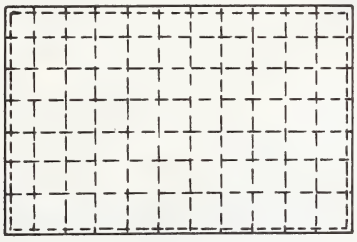
4. With the right sides together, stitch the two fashion fabric pieces together all around, leaving a 20-centimetre opening for turning. Trim the seam allowances to five millimetres. Trim the corners diagonally. Be careful not to cut through your stitching. Turn the placemat right side out through the opening.



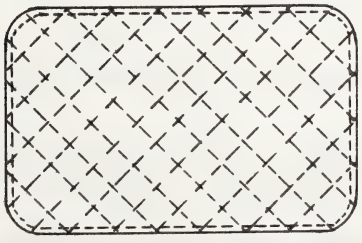
5. Turn the seam allowances of the opening to the inside. Slipstitch the opening closed. Press.

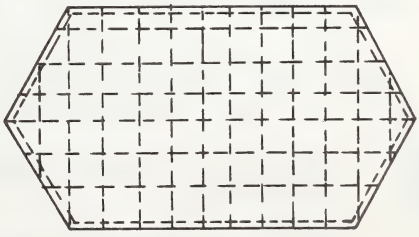
Refer to your Simplicity Sewing Book to learn how to do a slipstitch.

6. Topstitch one centimetre around the edge of the placemat. This gives a nice crisp finish.



7. Placemats can easily be sewn in many different sizes and shapes, using a variety of quilting designs. Here are a few ideas:





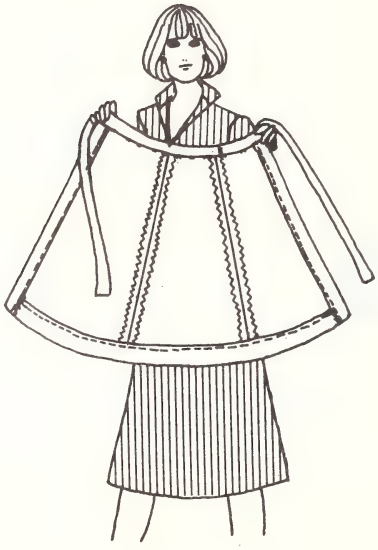
8. You might like to make a napkin to go with your placemat. Cut a piece of fabric about 25 centimetres square. Pull out the threads for about one centimetre on each side to make a fringe.

LESSON V

SEWING SEAMS

I. Ideas to be Learned

1. three seam finishes
   (a) plain
   (b) zigzag
   (c) stitched and pinked
2. to press seams open



II. Materials needed to complete Lesson V

Sewing machine
Fabric scraps for samples
Sewing basket
Pressing equipment
Main project
Simplicity Sewing Book

III. Lesson Begins

SEAMS

The mark of good sewing is a perfect seam--a seam that is never puckered, never stretched and is finished without ravelling or crooked edges. A smooth appearance is the result of careful seam handling. If you are not satisfied with the way your seam looks, it is easy to rip the seam out by using a pin, a seam ripper or small scissors--never use a razor blade. Correct mistakes at an early stage and you will be rewarded by a well finished garment.

Start now to develop good habits. To stitch a perfect seam, always adjust machine tension, pressure, and stitch regulator to suit your fabric texture and weight.

Refer to your Simplicity Sewing Book to test a seam for tension and pressure.

The main purpose of seams is to hold your garment pieces together.

SEAM FINISHES

The raw edges of the seams on most fabrics must be finished to prevent fraying. The seam finish adds strength to the seams so the article lasts longer. The type of seam finish you use depends on the weight of the fabric and how much it frays.

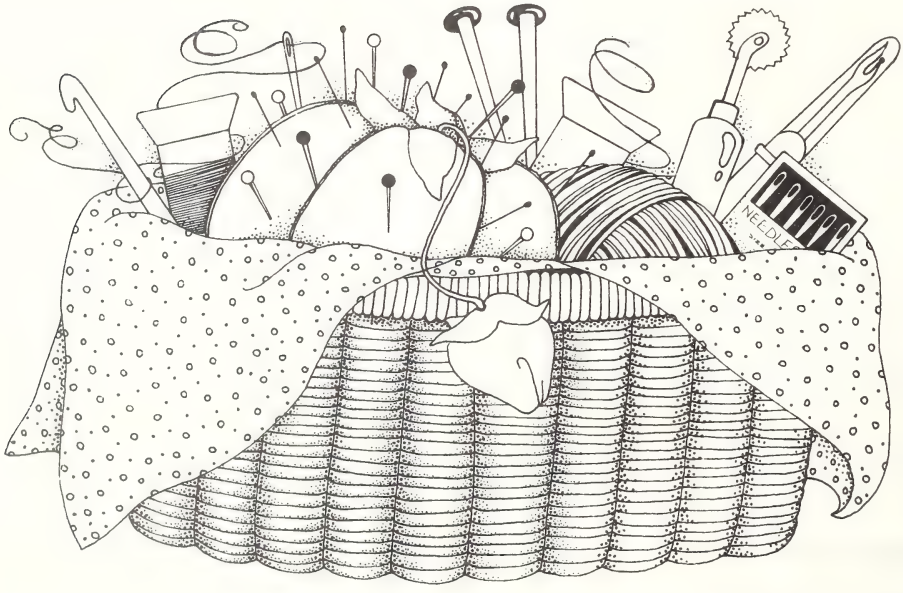
In the spaces below, describe how to do the seam or seam finish and then do a sample of a plain seam. Determine which seam finish is best for your main project and do a sample of it.

Refer to your Simplicity Sewing Book for instructions on seam finishes.

PLAIN SEAM

ZIGZAG

STITCHED AND PINKED



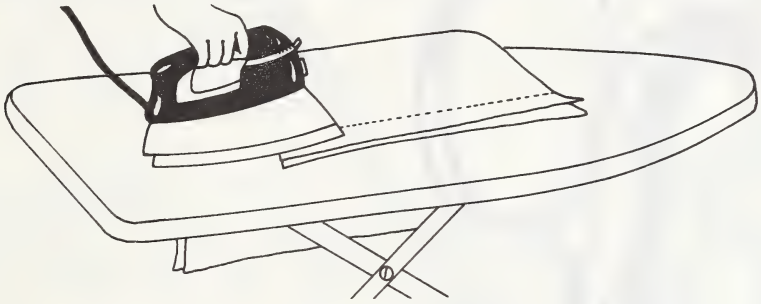
PRESSING SEAMS

Pressing a garment both during and after construction is what gives it a finished appearance. "Press As You Stitch" and "Press Directionally" are rules to follow while pressing. Pressing is the up and down motion of the iron as opposed to ironing, which is a back and forth motion across the fabric.

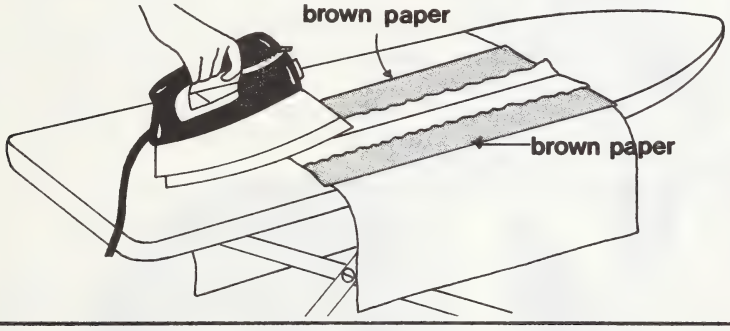
Use the following method to press open your seams:

1. Press on the wrong side of your fabric only.

2. Press both edges of the seam together along the stitching line.



3. Open the seam and press with the point of the iron in the direction of the grain. Then press the seam flat.



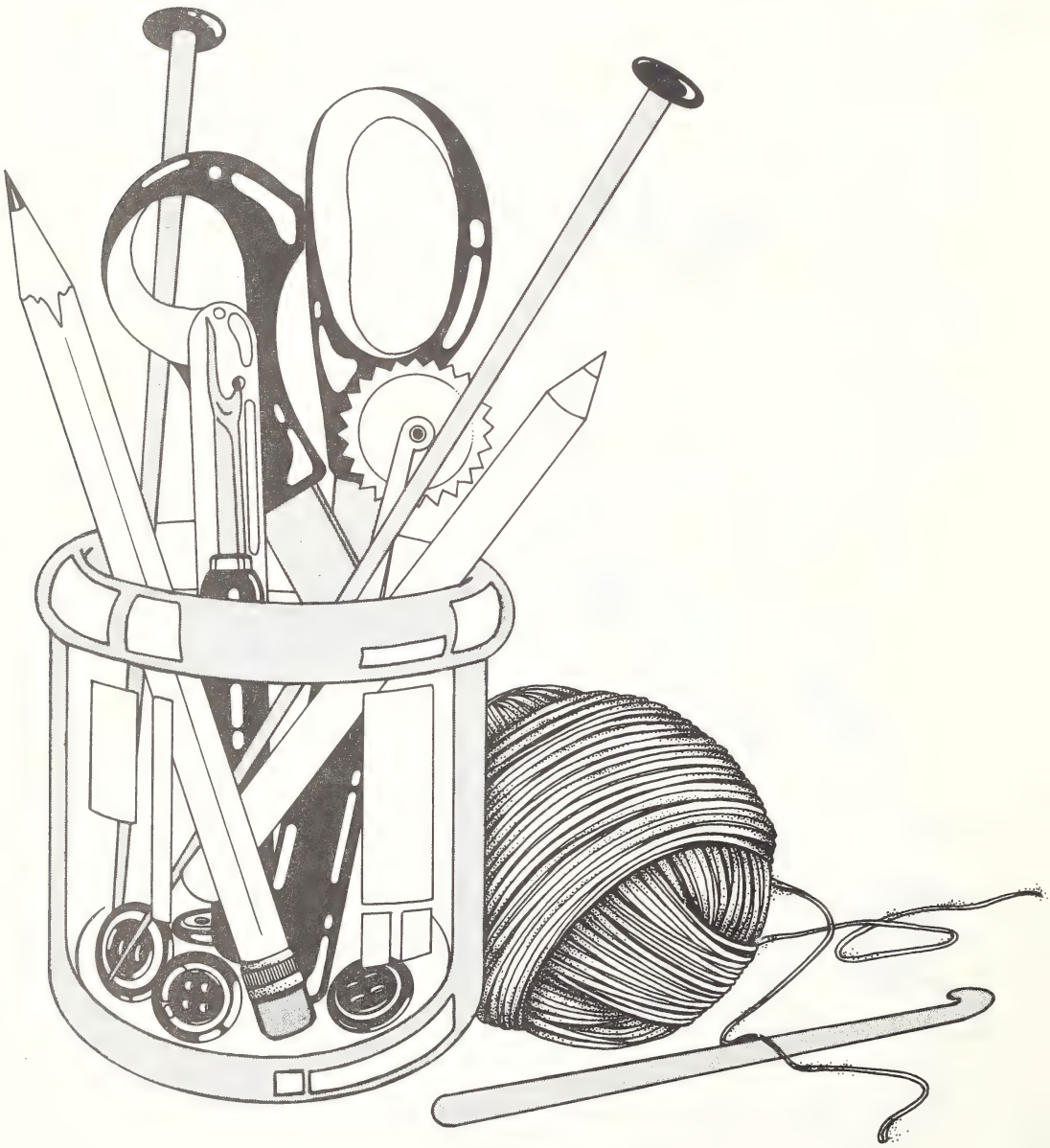
HINT

Obtain two strips of heavy brown paper bag which are approximately 25 centimetres by 10 centimetres. Lay them under each seam allowance while pressing the seam open. This prevents the seam edges from showing on the right side of the fabric.

4. If you find it necessary to press on the right side of your garment, use a press cloth. Press cloths are used to protect fabrics from getting shiny when they come in direct contact with a hot iron. You can use cheesecloth or a piece of your garment fabric.

IV. To Be Completed

Now you are ready to start sewing the seams on your main project. Try to have all seams sewn, finished, and pressed for your next meeting.



LESSON VI

COTTON--A NATURAL FABRIC

I. Ideas to be Learned

1. about natural and man-made fibres
2. where cotton is used
3. how cotton behaves
4. how to care for cotton
5. how to read care labels
6. the names of cotton fabric available on the market

II. Materials needed to complete Lesson VI

Cotton fabric samples (which you may have used for your project or which you may have around home)

III. Lesson Begins

In Unit 1, you have been working with cotton or cotton blends. Since there is such a variety of fabrics available on the market and many are handled differently, it is important to know something about the fabric you are working with. Then you will know how to handle your fabric and how to care for your finished project.

There are two main kinds of fibres that are used to make fabrics: natural and man-made.

1. Natural Fibres--Natural fibres come from plants and animals. There are four main natural fibres. They are cotton, linen, wool and silk. Cotton and linen come from plants; wool and silk come from animals.

2. Man-Made Fibres--These are made from many things such as glass, coal, wood and chemicals. Scientists have found special ways of combining these things to make fibres that are similar to natural fibres. Man-made fibres are also referred to as synthetics. Examples are acetate, nylon, polyester, and acrylic.

COTTON

cotton

Cotton fibres grow in seed pods of cotton plants. These plants are grown in warm climates. When the cotton is ripe it is picked, cleaned, and packed into bales. These bales of cotton look like the cotton batting you see in first aid kits.

The cotton fibres are combed or carded and twisted into long ropes called slivers. As the rope is twisted and pulled it gets thinner and thinner until it becomes yarn. Look at a yarn from some cotton fabric. Untwist it. Can you see how the cotton fibres have been twisted together?

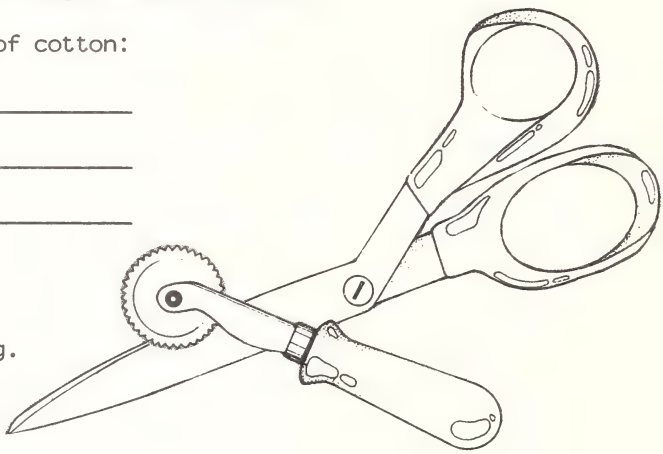
Cotton is used in many things besides clothes.

List three other uses of cotton:

1. _____

2. _____

3. _____



HOW DOES COTTON BEHAVE?

1. It is lightweight and strong.
2. It wrinkles easily.
3. It is comfortable to wear.
4. It can be washed and ironed at high temperatures.
5. It is not attacked by moths, but is attacked by mildew.
6. It is easy to sew.
7. It shrinks unless specially treated.
8. It is stronger wet than dry.

Cotton blended with man-made fibres and cotton that has a special finish, like permanent press, behaves differently than ordinary cotton. Generally, these cottons are more wrinkle resistant. They also have to be ironed at a lower temperature than ordinary cotton.

FOR YOUR LAUNDRY AREA

You may see these symbols on bolts of fabric or on labels on your clothes. Learn to read these and understand what they mean, so you can properly care for your clothes.

HOW CAN YOU TAKE CARE OF COTTON?

1. Do not wash colored and white cottons together. The dye from the colored cotton might "bleed" and color the white fabric.

2. Cotton can be washed in hot or warm water with regular detergent.

3. Cotton garments should be cleaned before they are stored.

4. Starching makes most untreated cotton look fresher, but don't starch cotton garments before storing them away for the winter. The starch discolors and cracks the garment where it has been folded.

5. Ordinary cottons and even permanent press cottons end up with permanent wrinkles if dried at too high a temperature, or if they are left in the dryer too long.

COTTON COLLECTING

Start a collection of the different types of cotton and mount them in your 4-H project book. Attach at least four samples of cotton fabrics. Examples are broadcloth and denim. Start out by exchanging cotton samples with the other club members. If you can find more than four kinds of cotton, mount them on paper and add them to your project book.

Name: _____

Name: _____

Name: _____

Name: _____

LESSON VII

SEWING HEMS

I. Ideas to be Learned

1. to prepare for hemming
2. two hems:
   (a) slipstitch
   (b) machine stitch--narrow hem

II. Materials needed to complete Lesson VII

Main project
Sewing basket
Pressing equipment
Fabric scraps for samples

III. Lesson Begins

One of the most important fashion aspects of any garment is its hemline. The real purpose of the hem is to help your garment hang well by adding weight to the edge as well as changing the look of your garment. Hems also add the finishing touch. Quite often, you can tell that a garment is home-made because many people do not take enough care while doing the hem.

A well-made hem is always the least noticeable hem. Eliminate bulk, reduce fullness, press carefully to prevent ridges, and never pull the stitches tightly as you sew.

A hem is usually the last step in garment construction. Let the garment hang 24 hours before hemming to be sure it won't sag after you've hemmed it.

PREPARE FOR HEMMING

1. Mark the hemline--mark the desired length on your garment using chalk or pins.

2. Fold on hemline--turn the hem to the wrong side along the marked line, matching the seam lines. Insert pins at right angles to the folded edge. Press with the lengthwise grain.

HINT

Never press over pins. Do not press too heavily as a crease forms on the right side. You may want to use heavy brown paper between the hem and the garment as you did with pressing seams.

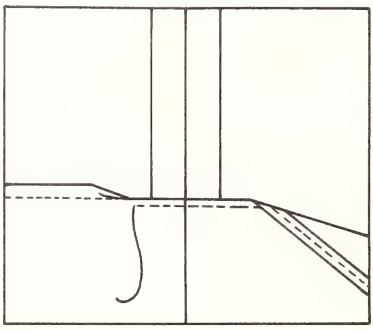
3. Marking the hem depth--place garment, wrong side out, on the ironing board or a flat surface. Set your sewing gauge for the desired hem depth plus six millimetres for finishing. Measure so that your hem is the same depth all the way around. Cut away the excess fabric.

HINT

Trim seam allowances that are in the hem to half their width from the hem edge to the fold to reduce bulk.

4. Finish the hem--the hem edge must be finished before you hem so the edge will not ravel. For this year's project, finish your hem in the following way:

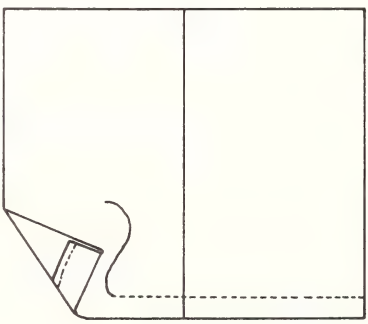
Turned-under--use this finish for light and medium weight fabrics. Turn under the raw edge six millimetres and machine stitch close to the fold. Now you are ready to complete the hem.



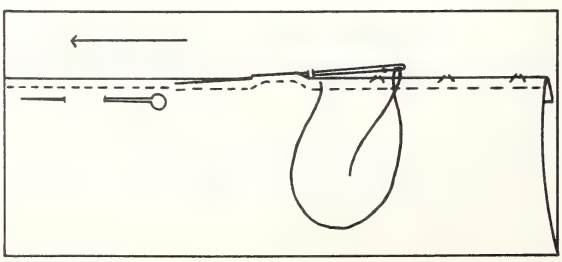
HEMMING

Hem in one of the following ways:

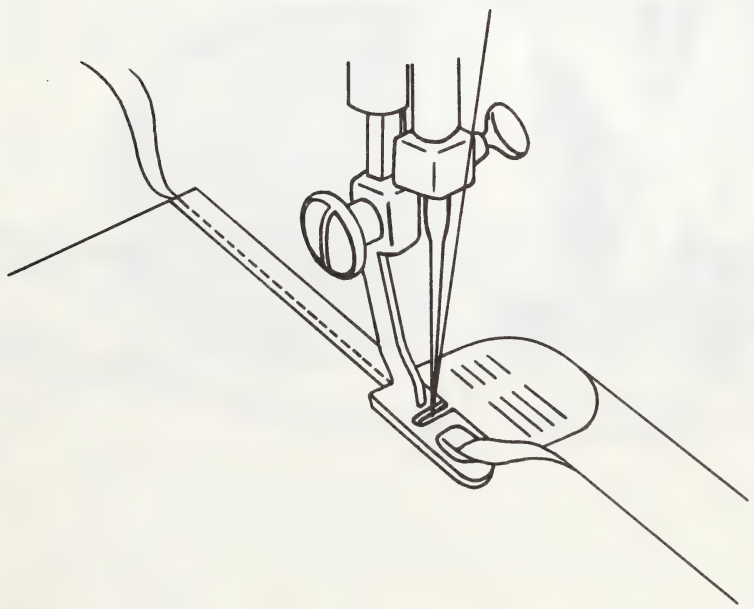
(a) Narrow Hem or Machine Edgestitch--on a one-centimetre hem, machine stitch close to the folded edge. This hem is usually used on blouses or shirts.



(b) Slipstitch--this stitch is used on a turned edge. Pick up a single thread above the folded edge. Slip the needle in the fold for about six millimetres. Bring out the needle and pick up a single thread above the fold. Again, slip the needle in folded edge and continue in this manner.

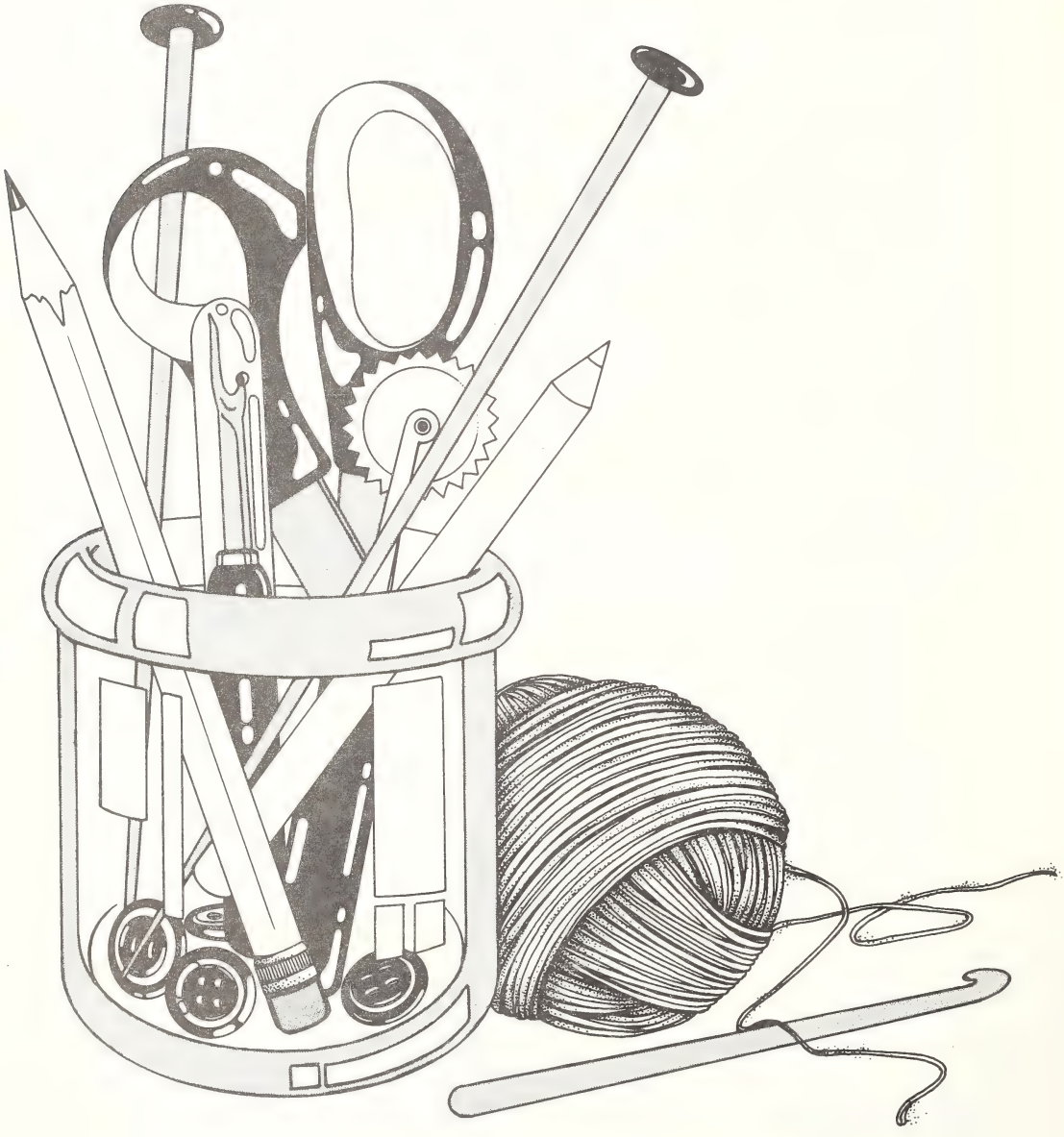


Using fabric scraps from your main project, make a sample of the hem you wish to use on your main project.



IV. To Be Completed

For your next meeting, you should hem and complete your main project.



LESSON VIII

CRAFT--EMBROIDERY

I. Ideas to be Learned

1. three embroidery stitches
2. one design using some or all of the three embroidery stitches

II. Materials needed to complete Lesson VIII

A plain weave fabric such as cotton, linen, burlap or lightweight canvas
Embroidery yarn and needle
Embroidery hoop
Small scissors
Simplicity Sewing Book

III. Lesson Begins

Choose three of the following embroidery stitches to learn:

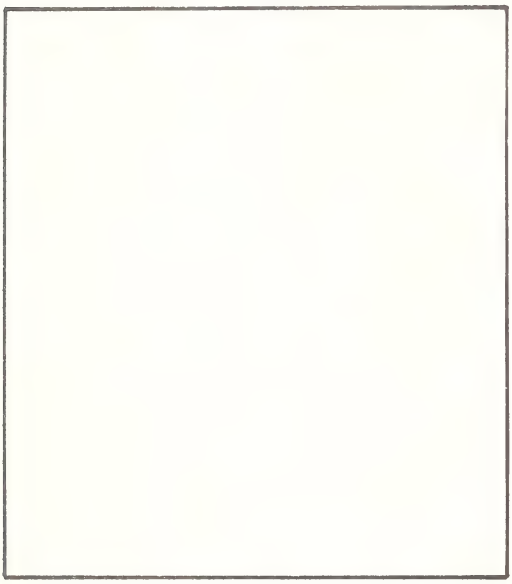
(a) outline stitch
(b) herringbone or cross stitch
(c) running stitch
(d) satin stitch
(e) lazy daisy stitch

The instructions for the embroidery stitches can be found in your Simplicity Sewing Book.

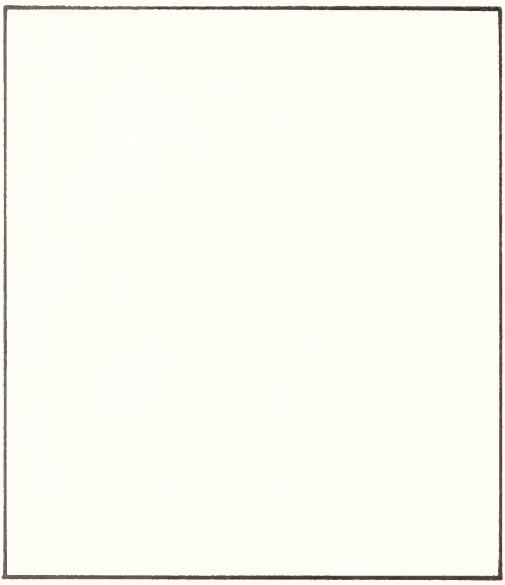
To begin embroidery, insert needle and leave the thread end on the wrong side of the fabric. Later you can hide it under other stitches. When ending a thread, draw it through a few stitches on the back of your work. Do not make knots to begin or end threads. Keep stitches loose.

Attach three embroidery samples and name the stitches.

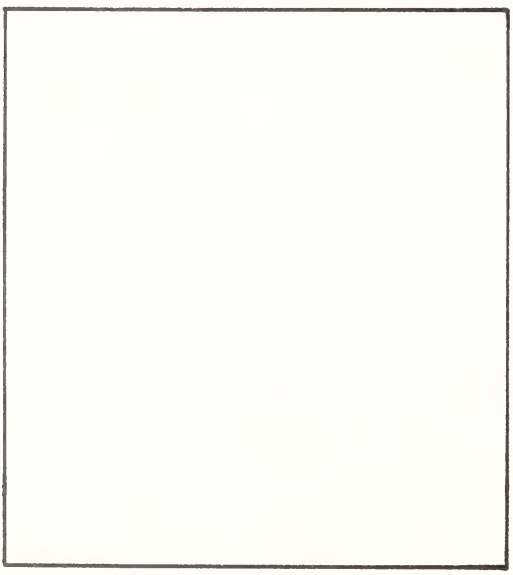
Name: _____



Name: _____



Name: _____



EMBROIDERY PROJECT

For your embroidery project, you might like to make a picture. You can either frame it and hang it on a wall or use it to cover a cushion. You could add a personal touch to a garment with embroidery. Stuffed toys also make good embroidery projects.

You can use a purchased transfer for your embroidery design. You may have a design of your own that you'd like to do.

See your Simplicity Sewing Book for ways to transfer a design to your fabric.

Here are some ideas for your embroidery project:

For your embroidery project you have chosen to do _____

_____

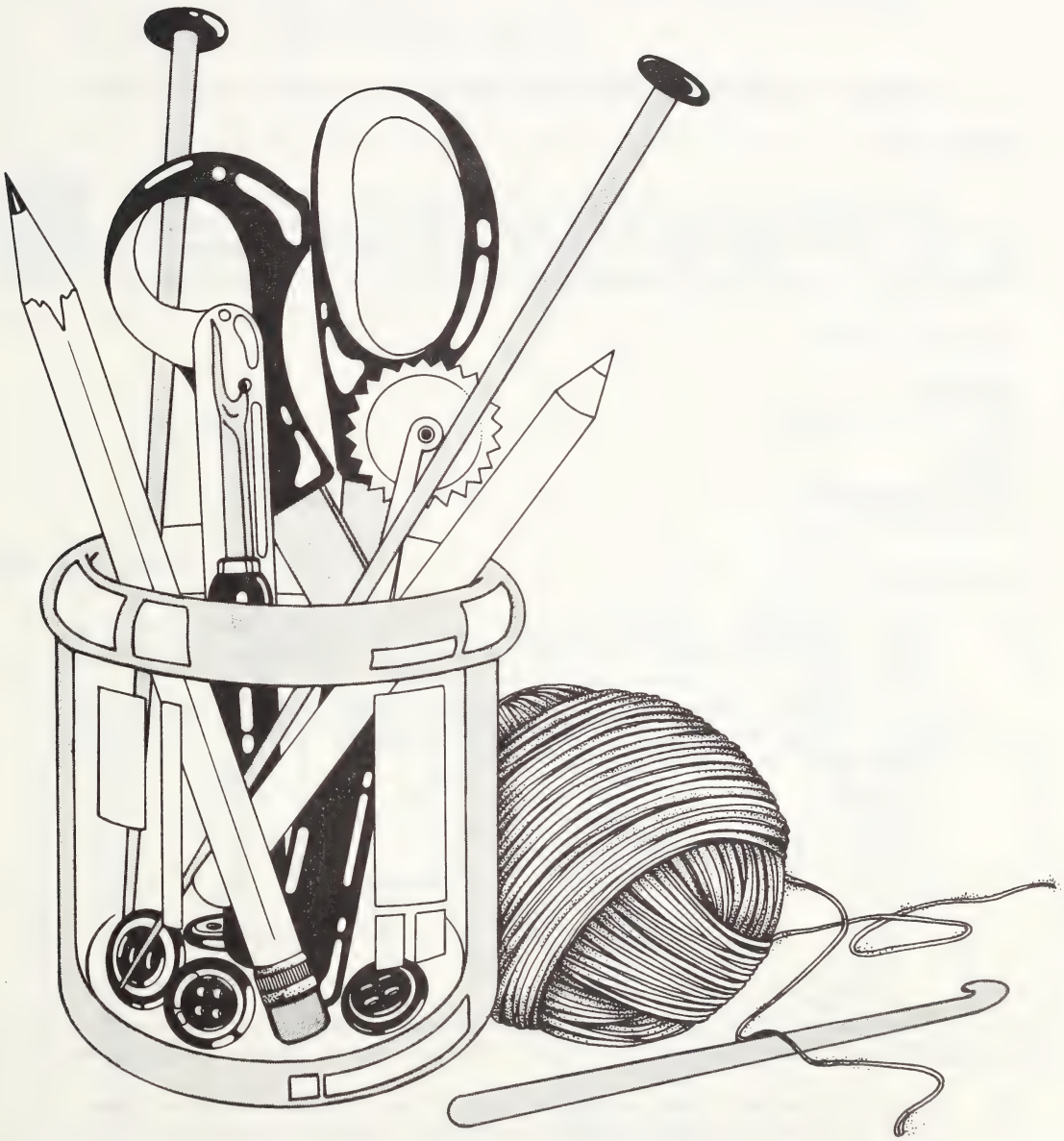
SCORE SHEET--EMBROIDERY

Mark your own embroidery project and see how your score compares with the judge's score.

30	FUNCTION	MARK	COMMENTS
	Type of fibre and quality of fabric suited to purpose Article serves its purpose Article finished and ready for use		
30	DESIGN		
	Appealing design Type and amount of design pleasing for size of article Shows individuality and creativity in design, use of color and use of materials Size and type of thread and yarn provide total unity to design Colors suited to article		
40	CRAFTSMANSHIP		
	Shows understanding of materials and techniques used Handwork neat and accurate; no long float threads, no large knots, no pattern stamps visible, no obvious errors in technique Well pressed and clean, well presented		
100	TOTAL		

IV. To Be Completed

Complete your embroidery project and mark it using the score sheet.



LESSON IX

EXTRA PROJECTS

These can be done after you have completed Lessons I to VIII.

UNAPPLIQUE

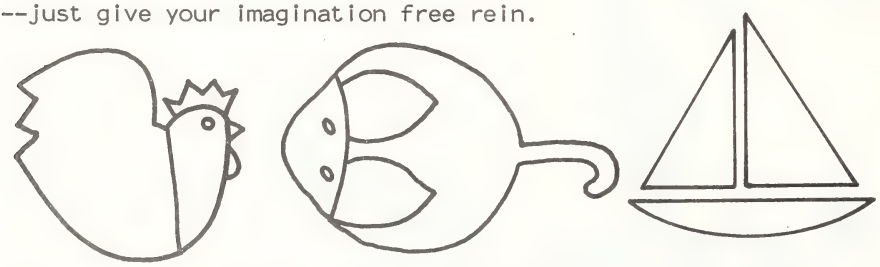
Unapplique is just the reverse of an applique. A fabric patch is placed on the wrong side of the article while a picture is placed on the right side. Unapplique is a quick and easy technique which saves money spent on patterns, pre-packaged appliques, or iron-on transfers.

Materials Needed:

Garment
Picture of applique
Fabric
Thread
Sewing equipment
Sewing machine

Directions:

1. Select fabric and picture for applique. The fabric should have similar care characteristics to the garment it will be placed on. Either a knit or a woven fabric is possible.
   For a picture, choose something simple. A few possible shapes are shown. Other ideas come from children's coloring books or drawings --just give your imagination free rein.



2. Place contrasting fabric in back of garment, while the picture is placed on top of the right side. Pin the three layers in position.

3. Using a wide and close zigzag stitch, stitch on the lines of the picture through all thicknesses--picture, garment and patch. (If you don't have a zigzag feature on your machine, it's possible to create the same effect using a close straight stitch).

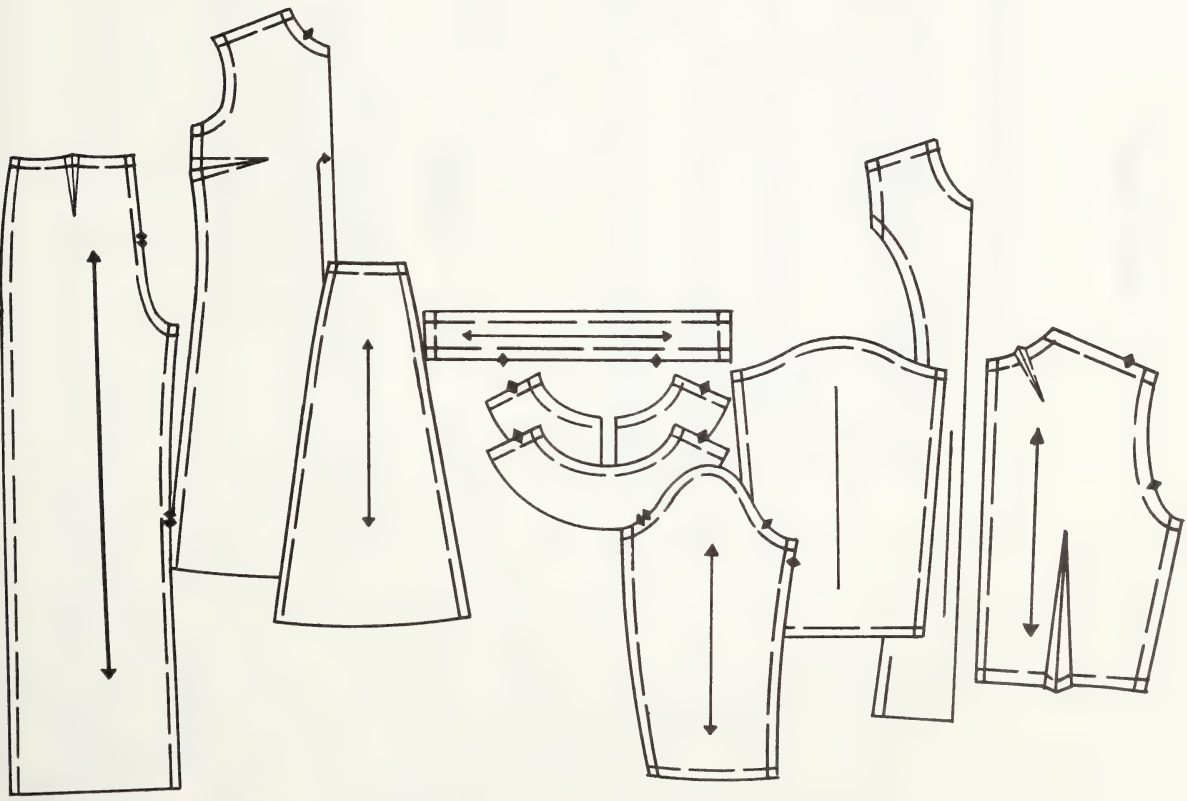
4. Tear the picture away.

5. Cut through the top layer of fabric (garment) as close to the zigzag stitches as possible. The result is unapplique! Trim off the excess fabric from the patch on the wrong side. It's possible to experiment with three or four layers of fabric using the same technique. Instead of cutting away one layer, cut away two or three to achieve color variation.

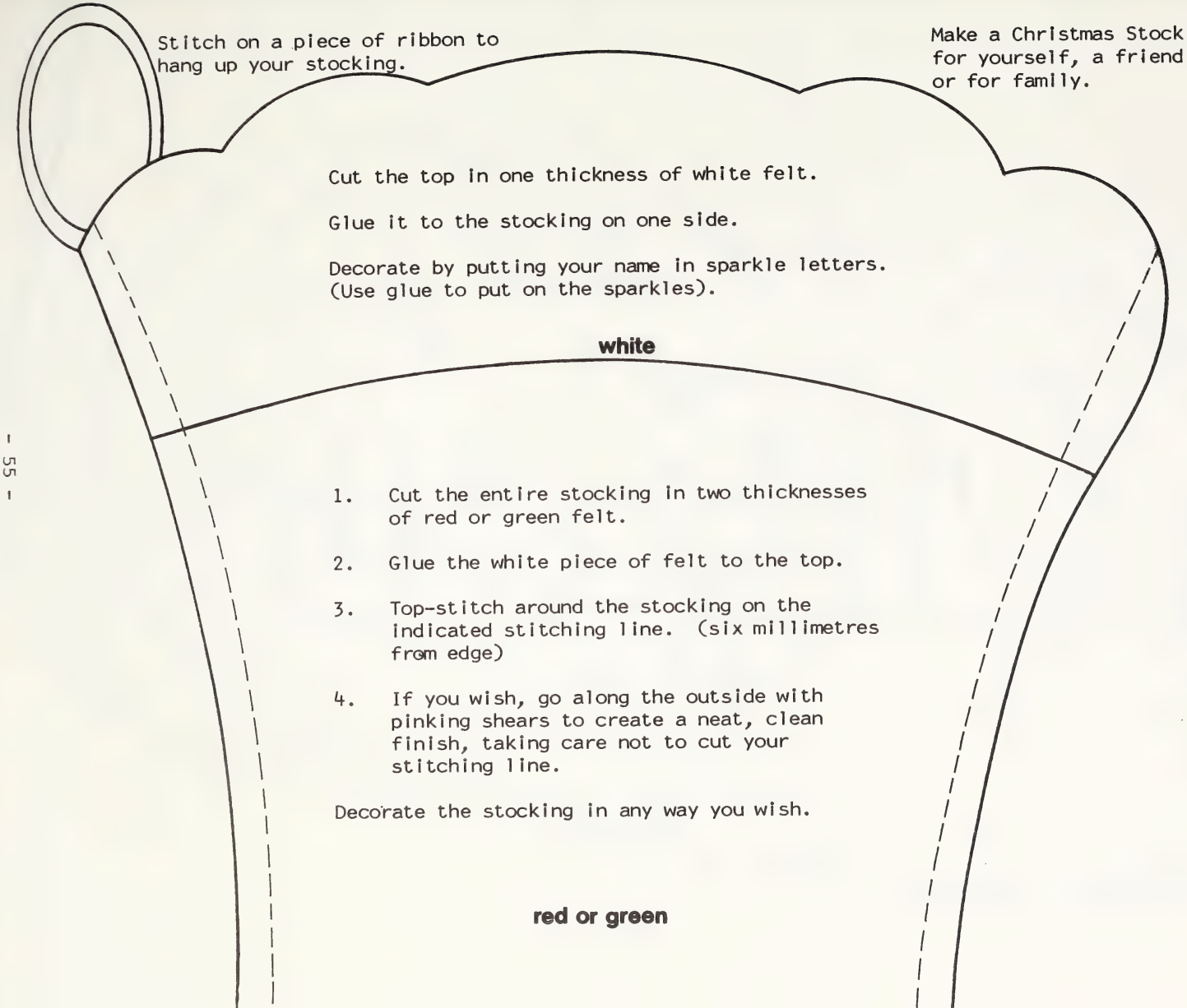
   Unapplique is a great way to mend torn knees or holes in clothes!

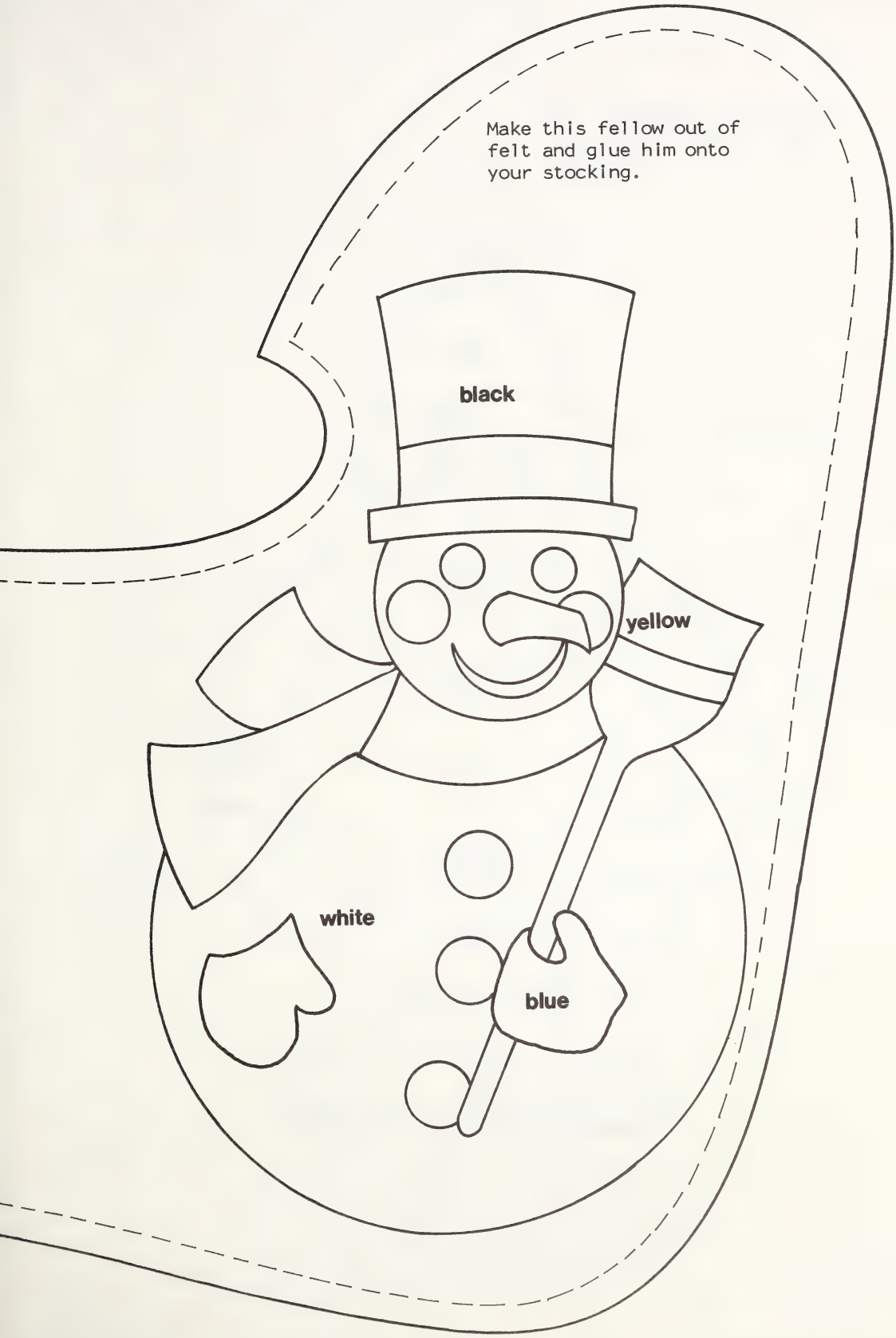
HINT

For all projects in this section, be sure to trace the patterns onto another piece of paper so you can re-use the patterns in this book many times.

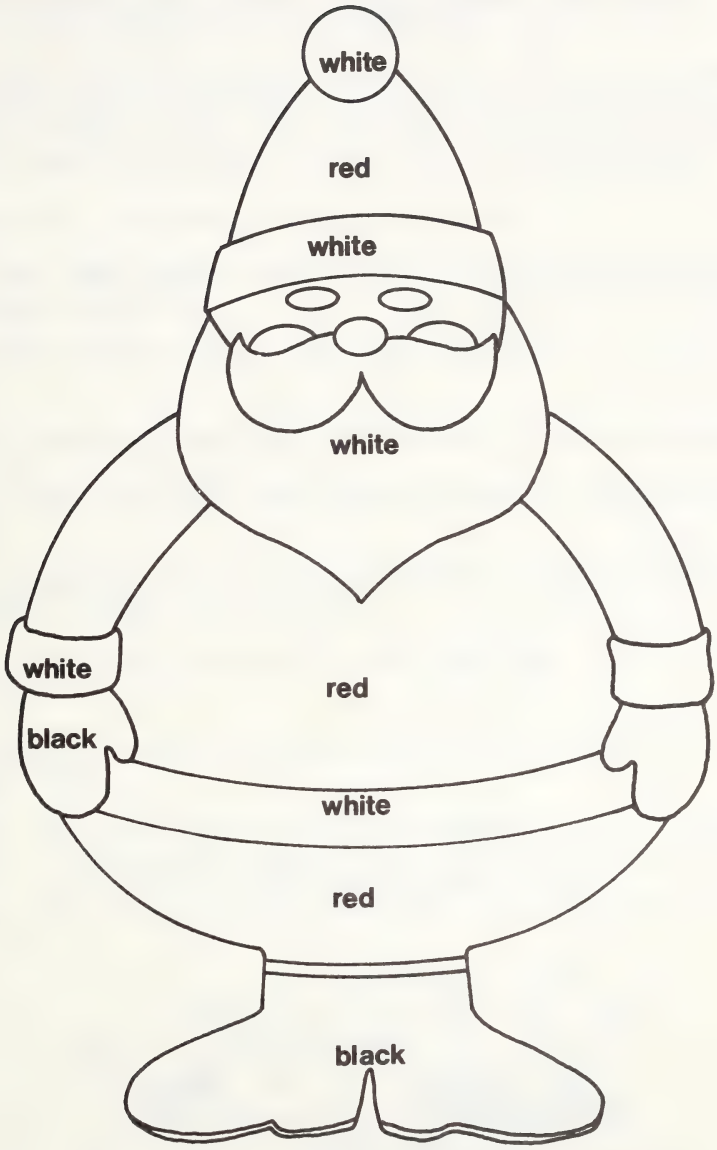


Make a Christmas Stocking for yourself, a friend or for family.




Make this fellow out of felt and glue him onto your stocking.
black
yellow
white
blue

Here is another fellow to make out of felt for your stocking.



BEAN BAGS

To make a bean bag for fun, follow these easy instructions:

1. Trace the pattern onto another piece of paper. Cut out all the pattern pieces, being careful to follow the lines.

2. Notice that some patterns which have a dotted line at one edge are placed on a fold of the fabric which means you will have two layers of fabric to cut through. Cut two pieces, each placed on the fold. Ask your leader to help you pin the pattern to the fabric.

3. Cut the fabric, following the pattern outline.

4. Place right sides together and stitch a six-millimetre seam all the way around, but be sure to leave an opening to stuff the rice into.

5. Turn inside out so that the seams are inside and the outside looks smooth.

6. Carefully push the corners out with a pencil to shape the bean bag.

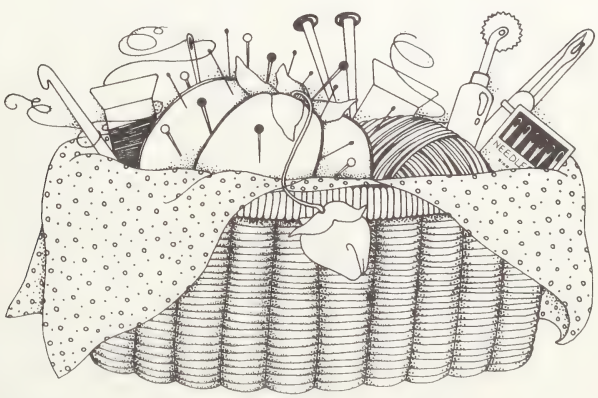
7. Glue on pieces for eyes, mouth, ears, and nose as indicated on the pattern.

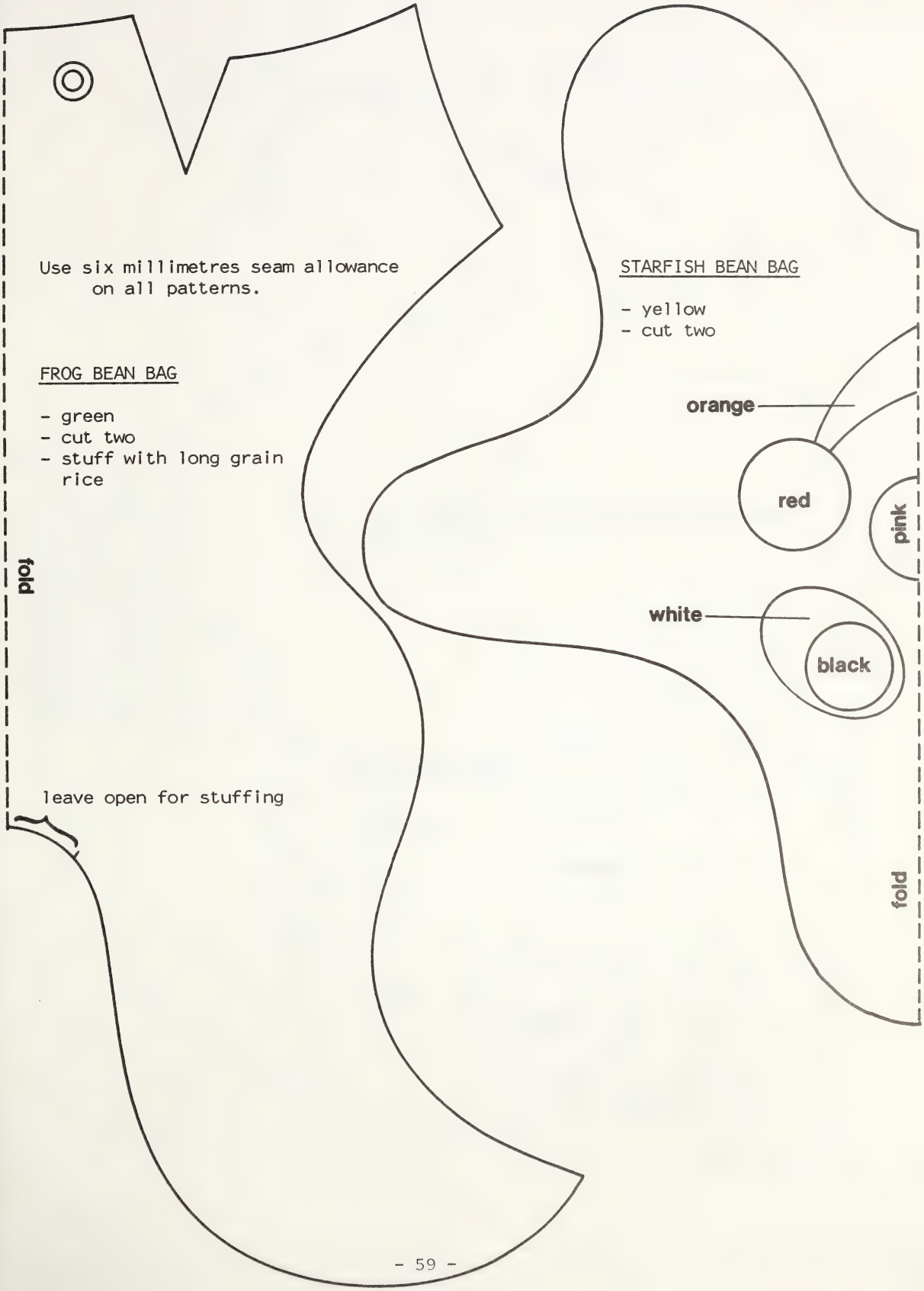
8. Using a funnel, pour rice into the bean bag. Be sure to get some in all corners. Don't fill too full.

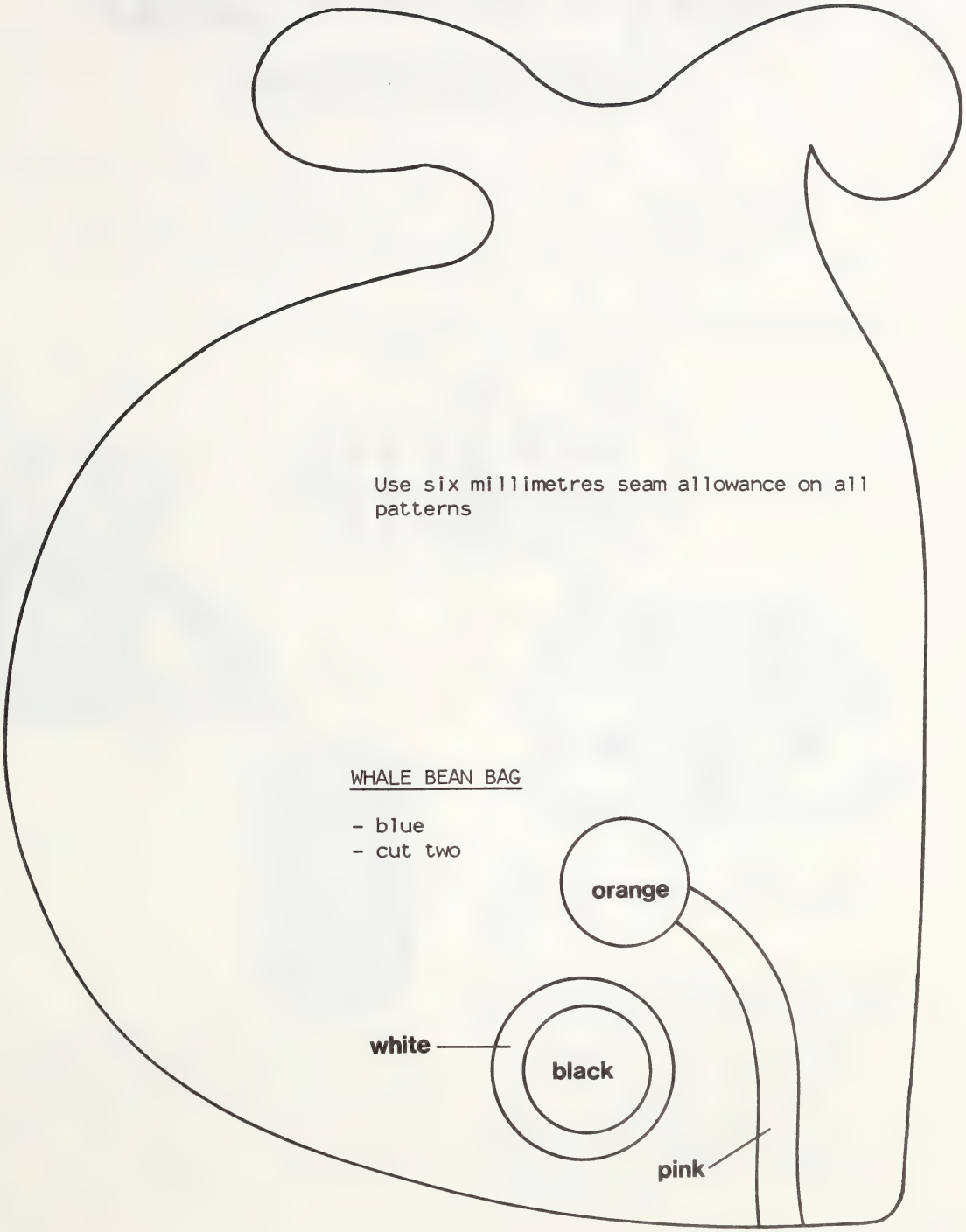
9. Sew up the opening by hand so no rice falls out.

HINT

Make sure you fill your bean bag with rice. DO NOT fill it with dried beans or peas. These are very dangerous if young children accidentally swallow them.




Use six millimetres seam allowance
on all patterns.
FROG BEAN BAG
- green
- cut two
- stuff with long grain
rice
fold
leave open for stuffing
STARFISH BEAN BAG
- yellow
- cut two
orange
red
pink
white
black
fold


Use six millimetres seam allowance on all patterns
WHALE BEAN BAG
- blue
- cut two
orange
white
black
pink

LESSON X

PERSONAL GROOMING

CARING FOR YOURSELF

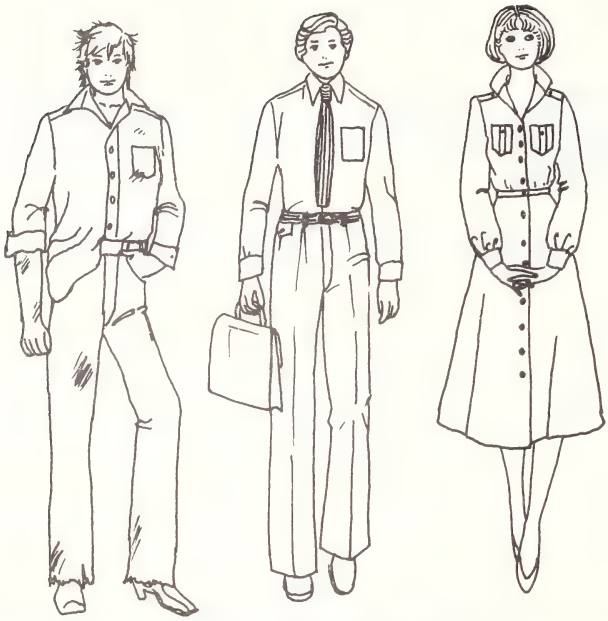
Take a look around the room. Do you see a room of shining, clean faces, well-brushed hair and well-groomed hands? Perhaps not. But now is the time to start thinking about the way you look--at a young age--so you can practice good grooming habits.

Take a look at the following pictures and discuss the questions.

If you worked for a trash-removal company, which can would you rather emtpy? Why? Would you like to have the first can in front of your home? Why?

Which family would you like to live next door to? Discuss the family that might live in each house.

From looking at these pictures, we have formed an image in our own minds. The image is of the type of people we think would own a trash can or house like the ones shown. We haven't seen the owners, yet we have formed an opinion in our minds--a first impression from what we have seen on the outside.



Which person would you hire for a job? Select the person who seems to have the most respect for him/herself.

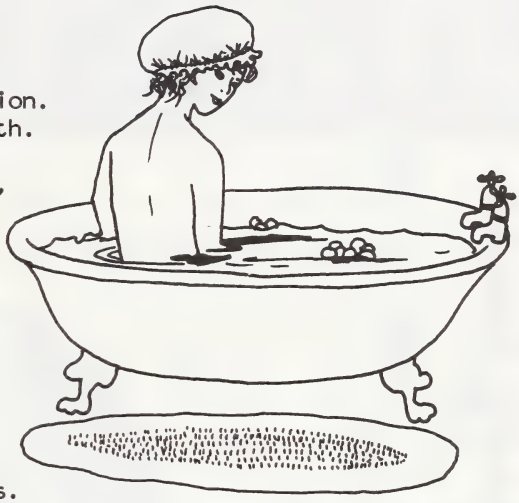
If you were a beautician or a barber, which head of hair would you like to wash or cut? Why? Which person would you like to offer a bar of soap to?

Just by looking at pictures you have formed a first impression or an opinion about the persons shown. First impressions are not always correct as you probably know, but people still do form first opinions. That is why it is important that you look as clean and neat on the outside as the good person you are on the inside.

Here are some basic suggestions for a well-groomed person. You may want to add some of your own ideas or subtract others. Try to get into the habit of doing these things whether it's everyday or once a week. Remember--when you look good, you feel good about yourself.

Fill in the calender on the next page as you do these activities.

Every Day



* Take a bath or shower.
* Use a deodorant or anti-perspirant.
* Brush hair well.
* Wash hands often; smooth on hand lotion.
* Brush teeth after meals or rinse mouth.
* Cleanse face at least twice a day.
* Wear clothes that are clean, pressed, and in good repair.
* Co-ordinate clothes well.
* Smile and practise good posture.

Every Week

* Shampoo hair. If it's oily, you'll need to wash more often.
* Manicure nails and trim toenails.
* Check clothing for washing, mending, and pressing.
* Check shoes for polishing and repairs.
* Replenish grooming supplies.

Once A Month

* Check that shoes are polished and well maintained.
* Check hems, buttons, snaps.
* Have hair cut or trimmed about every two months.

Grooming Tips

* Rub hands with a fresh lemon wedge to remove odors from cutting onions or garlic.
* Smooth rough heels and other areas by rubbing vigorously with the inside of an avocado peel or pumice stone.
* Remove stubborn grime from under fingernails or toenails by soaking in warm water with juice of half a lemon added.
* Keep combs, brushes, rollers and barretts clean and sweet smelling by soaking them in a solution of 45 millilitres of baking soda per litre of water.
* Combine 250 millilitres baby oil with 15 millilitres of herbal shampoo in a blender. Blend for a few minutes. Add a few millilitres to each bath.
* Rinse hair with lemon juice and water after a shampoo to add highlights.

Monthly Calendar

Write in Dates:	sun.	mon.	tues.	wed.	thurs.	fri.	sat.

After you've used up this calendar, make one of your own.

IT'S FUN TO BE A MODEL!

Males too... especially you!

EDUCATIONAL DIVISION, SIMPLICITY PATTERN CO. INC.
200 MADISON AVENUE, NEW YORK, N.Y. 10016

At long last! We have emerged from a period in history when it was fashionable for the male not to be fashionable. Gone are the dark ages when a young man's wardrobe was preconceived . . . when he had his choice of gray, navy, brown, or muted tweed. A time when a dull-plaid sports jacket was considered sharp. Ask your father if a boy ever dared to wear a bright, fancy print shirt, when he was a young dashing fellow . . . like you.

Time marches on and so do fashions and people. It's great to feel free enough to experiment with color and line . . . to express both your personality and your taste in the clothes you wear. Men have always been creative critters. And some of you may argue that the male is more creative than the fair female, but let's not get into that round robin. Every male's fashion talents are showing up now and his interest to create and show these talents is spreading. So . . . why not make your own clothes? For centuries the best tailors around the world have been men. Why not start **NOW!** Why not YOU! Why let those fair females beat you to the punch. Learning to sew is an art. You will find that it is great fun while learning this art. You will be able to express your very own personality in what you choose to make. You will find that running a sewing machine is easy . . . it's rewarding...a new area to explore. The clothes you make will express your very OWN personality in the kind of fabrics and colors you choose. Young men across the country are taking up this creative art. Get on the band wagon and join the fun. If the distaff members of your family can do it . . . YOU can too!

You may have made your own garment or you may be modeling another person's masterpiece. Or, you may be escorting a young lady who is displaying her finery. Whatever the case may be, you're on stage and you want to be confident and at ease. The following tips will help you to show your clothes to best advantage or to gallantly assist a young lady.

Get ready...

RIGHT 1973 BY SIMPLICITY PATTERN CO. INC. PRINTED IN U.S.A.

When you are the model...

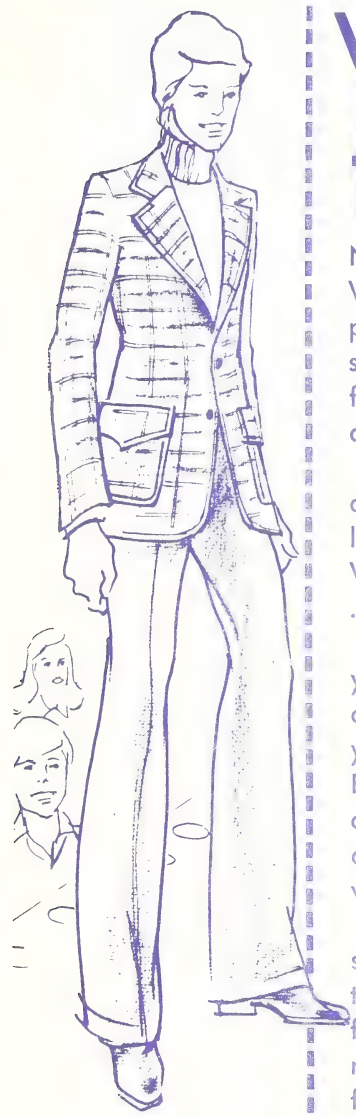
Naturally you are proud of what you are wearing. Whether you or someone else made it, it is an accomplishment. YOU want to be certain that the audience shares your enthusiasm and has a chance to see it — front, back — sides, too. After all, that's really what a fashion presentation is all about.

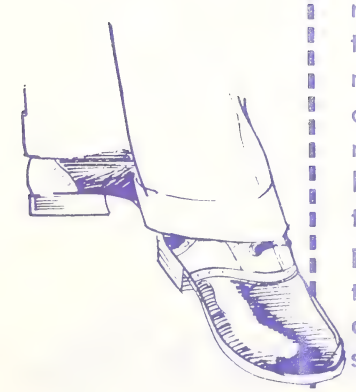
Be ready for your cue to go on. Your most important asset is your smile. So put on your best beaming one, look at your audience and let them know you like them. Walk on stage briskly, but never rush. You are relaxed . . . not slouched, but certainly not a tin soldier.

Listen to the commentator but don't look at her. If you are to stand on stage while another person models, assume a casual position . . . one that is natural for you. Keep your body slightly turned to the audience. Both arms can be at your sides or perhaps a thumb caught in one pants pocket. Never jam your hands deep into pockets. When your cue to model comes, walk with an easy gait and keep moving.

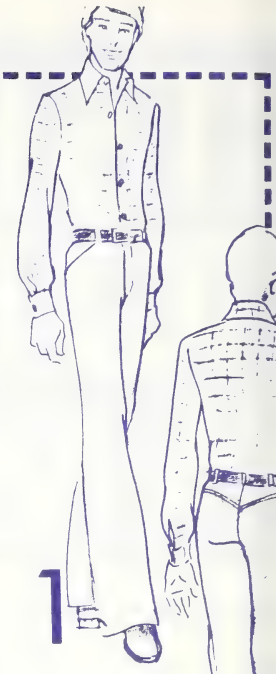
To make a complete pivot turn; walk forward on stage or down runway to spot at which you will make the turn . . . pause with your feet in a "T" position, right foot forward, weight on left foot. **1**) Step forward with right foot, make a half turn to the right, bringing left foot around. Your back will be to the audience. **2**) Step forward again with right foot, bringing left foot around. You will now be facing the audience and will have completed a full turn. **3**) Step forward again on right foot and continue down runway. **4**) There may be times that you will be modeling on a stage only and may be required to make a complete pivot more than once. At times, only a quarter or a half turn may be necessary. **5**) IMPORTANT. If you remember to always lead off with the same foot, and turn in the same direction, you will find all turns simpler and more natural.

Don't point to details of your clothes. The commentator will describe them . . . make sure you are in a position so the audience can see them. As you exit, save an extra special smile for your audience.





THE "T" POSITION



1

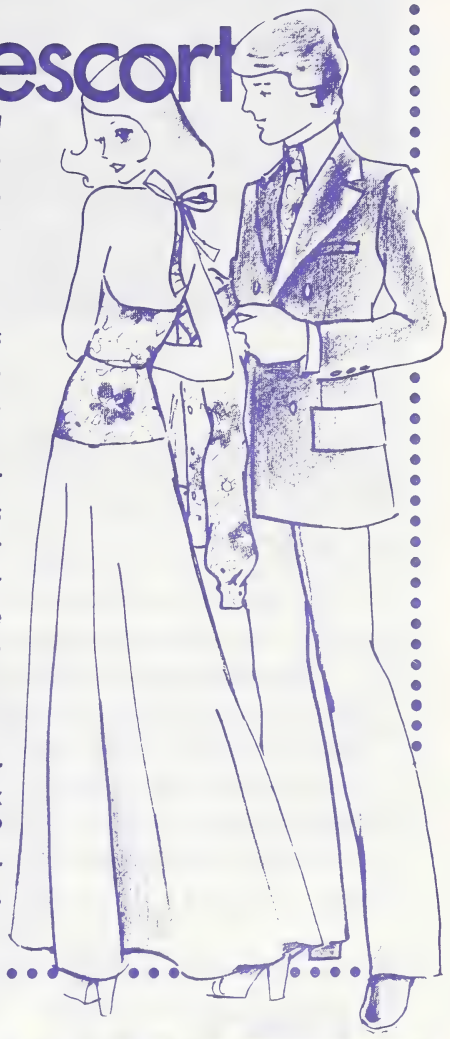
When you are the escort

Courtesy is the keynote! It's your job to complement the model but don't upstage her. When she gets her cue to go on, (you should understudy all her cues and be ready for them), walk on with her. Give her any assistance required such as a helping hand up the steps, if that be the case.

You will probably have to stand on the stage while she models. Be relaxed! Simply stand there with arms at your sides and with a big smile on your face. Help focus attention on the model by watching her. If she is to take your arm down the runway, you should offer it gracefully.

You may be required to help the girl remove her jacket or coat to show another part of her costume. Wait until she has unbuttoned it, then help her slide out of it. Grasp it by the center back and fold it over your arm or return it to her . . . whichever was decided and practiced before the show. Step back and give her the spotlight to turn in. If there are steps at the end of a runway, you go first, then offer your hand to help her down. Otherwise, gallantly stand aside and let her exit first.

Because you're a complementary part...an important accessory, you should choose your costume accordingly. Check what the girl you are escorting is wearing. Red sportswear? You'll need casual clothes in coordinated colors. Purple velvet gown? A tux, dark suit or dinner jacket is appropriate. Maybe your tie could be the same color as her dress.



FROM THE INSIDE OUT

You'll want to be clean . . . as clean can be. If there isn't time on the day of the show for your actual spruce-up, do it the night before. Remember . . . eight hours for shut-eye will put you in the pink and make you look your best. Shower . . . shave! If you have a heavy beard and must shave once a day, make it your business to allow time to shave the morning of the show. Everyone's hair looks best when it's clean. So duck your head under the shower as well. A comb or brush usually gets better results than a rake! Deodorants are for everyone. Yes . . . you too! Find the one you like best and follow the instructions. Make it a habit . . . you'll be glad you did! It's just as much fun to "polish yourself up" as to polish your car . . . so remember those fingernails, too!

Practice makes ☆ perfect...

You can't overdo it. Practice until you are totally at ease with every gesture, every turn. Then line up some friends or your parents and give a dress rehearsal. If you're an escort, practice will help, borrow sister or maybe even mother. Give out with the charm! Smile! Before you know it, you'll begin to feel and look like a professional model.

Before the show...

Be on time! Report directly to the boys' dressing room and stay there. Don't bother the girls now . . . they are probably very busy, perhaps a bit excited. Save your charming attentions for the stage. Make sure your garment is well pressed and brushed and then get dressed. Don't eat, drink or sit down after you are dressed . . . who needs spills or wrinkles at this point? And . . . this is not the time to chew gum.

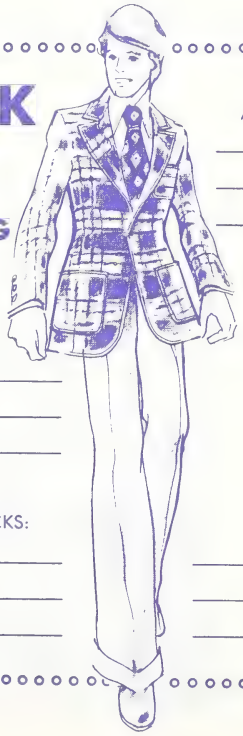
ACCENT ON ACCESSORIES...

Collect what accessories you'll need well in advance. If you're an escort, remember your choice of clothes should be made according to what the girl is wearing. If you don't have this information, take as large a selection to the presentation as possible.

Shoes should be well polished. Coordinate shoes and socks to the type garment you'll be wearing. If you are asked to bring a shirt and tie . . . they should be color coordinated and spotless. Will you need a belt? What width? Get it all together before show day. Who needs a hassle at the last minute!

CHECK LIST

THINGS TO BRING TO THE SHOW



UNDERWEAR:

_____

_____

_____

SHOES & SOCKS:

_____

_____

_____

ACCESSORIES:

_____

_____

_____

OTHER:

_____

_____

_____

After all...

☆☆☆☆☆ *Should a grand finale be on the schedule, keep your garment on and be ready to re-appear on stage. Otherwise, please remember to hang up the garment you have been modeling . . . button buttons and zip zippers. You might assist the show director in packing or lend a hand some other way.*

Now that it's over . . . you know what great fun it has been.

Date of show: _____ **Reporting time:** _____

Where you report: _____

IT'S FUN TO BE A MODEL!

THIS EDUCATIONAL MATERIAL IS PROVIDED FOR USE IN EXTENSION PROJECTS CONDUCTED BY THE COOPERATIVE EXTENSION SERVICE OF THE STATE LAND-GRANT UNIVERSITY AND THE U.S. DEPARTMENT OF AGRICULTURE COOPERATING.

Yes, you can be a model in your Dress Revue!

EDUCATIONAL DIVISION, SIMPLICITY PATTERN CO., INC.
200 MADISON AVENUE, NEW YORK, N.Y. 10016

Heads turn, spotlights focus and YOU step forward on the runway! What fun to be the center of attention! Confident! Cool! To be a success, you must show off your clothes and do it in a most pleasing way... that's what a fashion presentation is all about. You have to convince the audience that your garment is the best looking thing in the show. It's all very easy, however, when you feel totally at ease in your clothes and are relaxed about modeling. The tips in this booklet will help you step into the spotlight as a confident, capable model. A lovlier YOU!

Remember...whatever you do, do it gracefully.

Get ready...

FROM THE INSIDE OUT

Let's start from the inside and work out. You'll want to be squeaky clean. So, if there isn't time for your spruce-up on the day of the show, do it the night before with about eight hours left over for shut-eye . . . one of the very best beauty aids. Shower, shave underarms and legs if necessary. Manicure your finger nails and if summer, do your toe nails, too. Only YOU know when your hair looks best . . . right after it's washed? . . . a day later?

PLAN ACCORDINGLY. Have your clean underwear ready well in advance. Check your slip or petticoat, maybe you need a "no-cling" one. Be sure that it's the right length. Decide which bra gives the best lines to your garment. Then launder it and set it aside for the show. Ditto, if you wear a girdle. As for dress shields . . . if you need them, make sure they're in the garment you are showing. If you wear the "pull-on" type, be sure they are suitable and daisy-fresh, too.

Practice makes perfect...

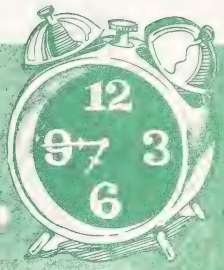
You can't overdo it. **Think Tall!** *Have at least one dress rehearsal with an audience of objective parents or friends. Give out with the charm! Smile! Try a few turns! Put a book or a basket "a la peasant style" on your head and practice a gliding walk. Before you know it, you'll really begin to feel and look like a professional model.*

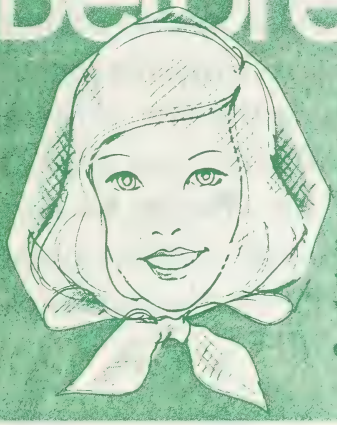
ACCENT ON ACCESSORIES...

A vital part of your costume. Accessories give a total finished look. Be very selective. Keep in mind your size, shape and personality. If you're tall and lean, a bitty hat might be out of proportion. Short and round? You don't need a mushroom type. And, if your costume is tailored and casual, keep accessories simple and lend your glamorous trappings to a friend modeling a gown. You might like to carry a prop — a tennis racquet for instance. Great! But, be sure you include it when you practice so it seems like a natural part of you. Unless a handbag and gloves are a real asset to the total look, forget it. You don't need anything that detracts or covers part of your garment.

You may find some accessories are more bothersome than they are beautiful. Clanking charm bracelets or jangling necklaces are distracting. Chunky bracelets and watches can be a nuisance if you plan to remove your coat or jacket. Don't forget pantyhose, hat, scarf, sweater or blouse if they are part of your costume. Shoes...give 'em a super shine. Collect your accessories so you don't have that to think about the day of the big show!

Before the show...





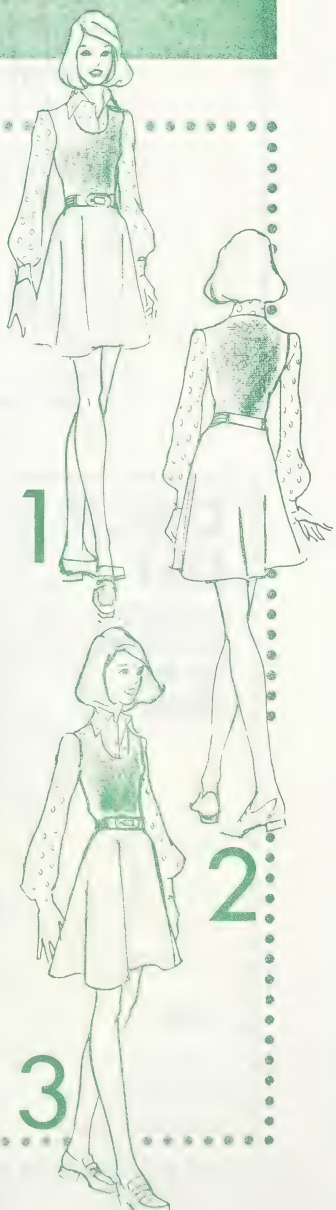
Report on time . . . no one needs a last minute hassle. Make sure your garment is well pressed and then get on with your make-up and hair. If there is to be strong stage and runway lighting, a little extra make-up is in order. Otherwise, stick with your natural look. Put on shoes and hose . . . your garment goes on last. If it's over the head, tie a large scarf over your head to protect your make-up and hair. You're all set to go on! YOU don't eat, drink or sit down . . . YOU don't want spills or wrinkles. And . . . this is *not* the time to chew gum.

You're on...

Be ready for your entrance cue. Walk on proudly, smile and look at your audience. Listen to the commentator but don't look at her. If you are to stand on stage while another girl models, place your feet in locked position shown below and keep your body slightly turned to the audience. Relax arms at your sides. When you model, walk briskly and keep moving. Make a graceful turn so the audience can see the back of your costume very clearly.

To make a complete pivot turn, walk forward on stage or down runway to spot at which you will make the turn . . . pause with your feet in a "T" position, right foot forward, weight on left foot. **1**) *Step forward with right foot, make a half turn to the right, bringing left foot around. Your back will be to the audience.* **2**) *Step forward again with right foot bringing left foot around. You will now be facing the audience and will have completed a full turn.* **3**) *Step forward again on right foot and continue down runway.* **4**) *There may be times that you will be modeling on a stage only and may be required to make a complete pivot more than once. At times, only a quarter or a half turn may be necessary.* **5**) IMPORTANT. *If you remember to always lead off with the same foot, and turn in the same direction, you will find all turns simpler, more natural, and more comfortable.*

THE "T" POSITION



If you take off a jacket or coat, unbutton it, drop it back off your shoulders and let it slide off one arm. Then slide your arm out of the other sleeve. Do not tug or pull sleeves from your arms. Grasp the jacket by the center back and fold it over the arm. If there is an escort, let him help you off with your coat. It should be decided ahead of time whether he carries it or hands it to you immediately. Do not point to details; most of them are obvious to the audience and the commentator will call attention to them. Hand gestures, however, are helpful and highlight certain details. Be sure to practice these until they are natural. You'll get an exit cue from the commentator . . . listen for it!

Save an extra special smile for your audience as you depart...

CHECK LIST

THINGS TO BRING TO THE SHOW

MAKE-UP:

UNDERWEAR:

ACCESSORIES:

SHOES:

OTHER:

After all.

Should a grand finale be on the schedule, keep your garment on and be ready to re-appear on stage. Otherwise, please remember to hang up your garment . . . button buttons and zip zippers! Return accessories.

Now you know—YOU were a model and it was fun!

Date of show: **Reporting time:**

Where you report:

You may want to include a picture of a good looking person (you) neatly dressed.

ANSWER SECTION

Page 6--YOUR SEWING BASKET

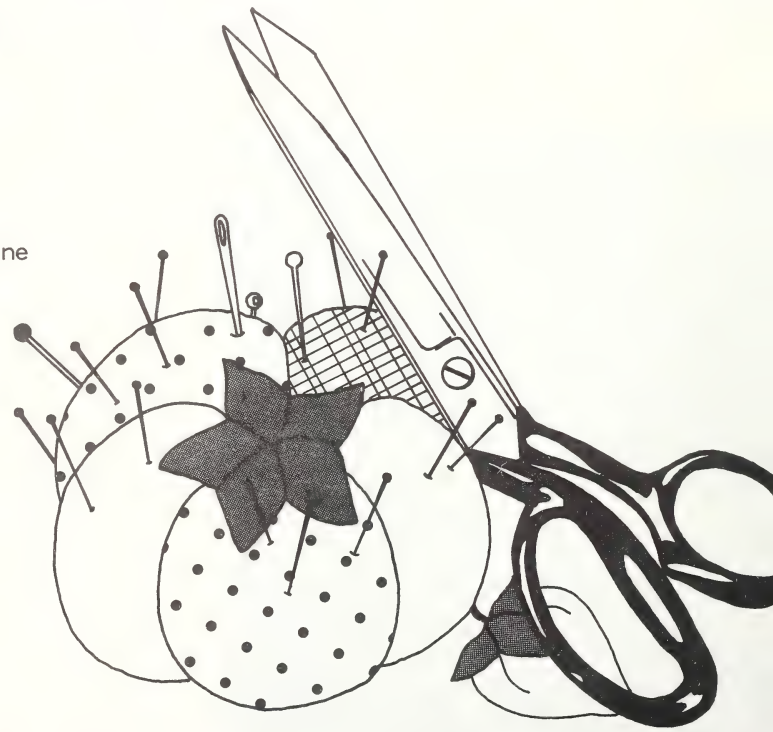
(a) Seam ripper--used to take out seams and to remove stitches.
(b) Straight pins--are used to hold fabric in place.
(c) Thimble--fits on the middle finger for hand sewing.
(d) Hand sewing needle--comes in various sizes to hand sew stitches.
(e) Trimming scissors--good for trimming seams and clipping threads.
(f) Thread--many kinds such as cotton, all-purpose synthetic, etc.
(g) Measuring tape--essential for taking body measurements.
(h) Bent-handled shears--used to cut out fabric since the blade rests flat on the cutting surface.
(i) Pinking shears--used for finishing hem edges, seams, etc. Do not use them to cut out a garment.
(j) Sewing gauge--handy for measuring short distances such as hems.

Page 16--READING THE ENVELOPE

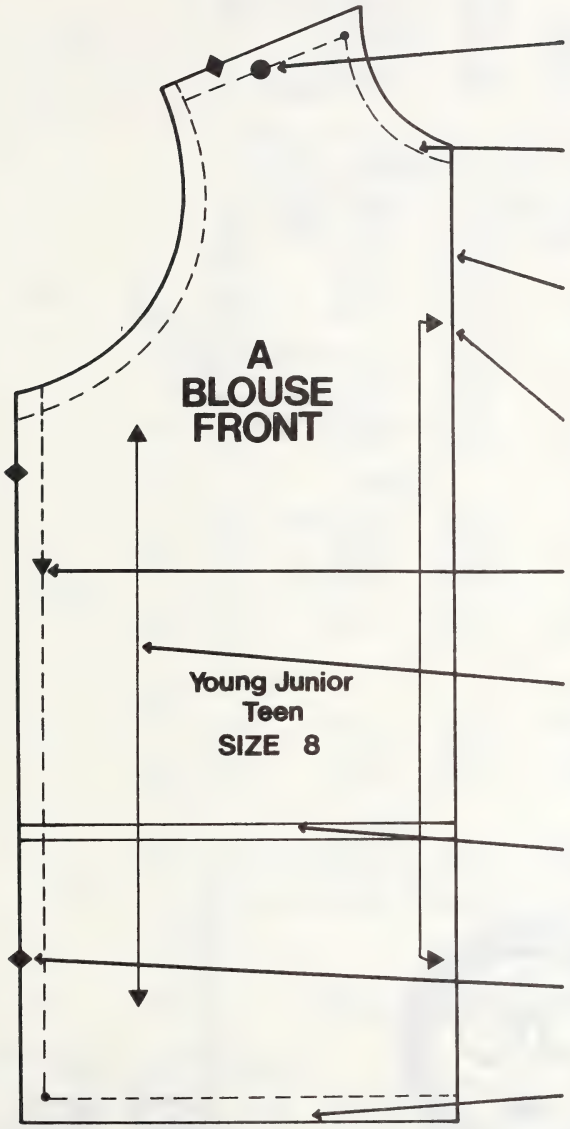
1. 1.45 metres
2. metre, centimetre, millimetre
3. m, cm, mm
4. thread, seam binding, and six 1.5-centimetres buttons

Page 22--SCRAMBLE WORDS

r a p w--warp
t e f w--weft
g i t r h--right
w a r n d--drawn
r i n g e a t--tearing
t o d s--dots
m e a n l i s e--seamline
h o t n e c s--notches
s o r r a w--arrows
n a r i g--grain
y o t u a l--layout
f e t l--left



Page 20--CONSTRUCTION MARKINGS



Dots aid in matching seams and other construction details.

Seamline is indicated by a broken line. It is usually 1.5 centimetres from the cut edge.

Centre front is the line that should be on the centre of the front side of the garment.

Place on fold is where the pattern edge is placed on the fold of the fabric.

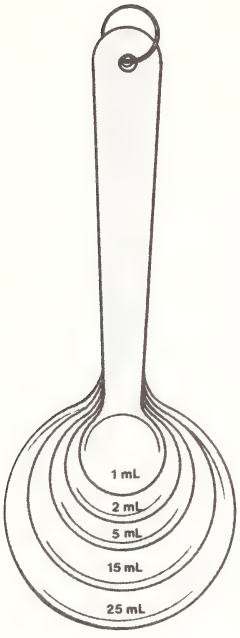
Arrows indicate the direction the seamlines should be stitched.

Place on straight of grain is usually placed on the lengthwise grain. This ensures your garment hangs well.

Lengthen or shorten here is the place to make alternations in the length.

Notches aid in matching the fabric pieces.

Cutting line is where you cut the pattern and fabric.



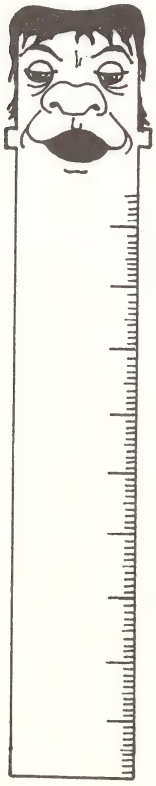
METRIC MEASURES ARE AVAILABLE IN THESE SIZES

250 mL replaces 1 cup
500 mL replaces 2 cups

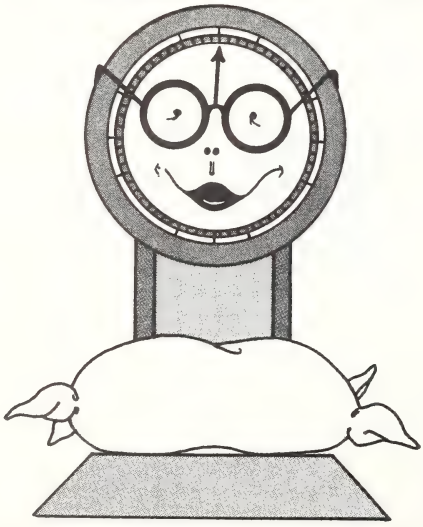
METRIC CONVERSION TABLE

Approximate Conversion to Metric Measures

SYMBOL	WHEN YOU KNOW	MULTIPLY BY	TO FIND	SYMBOL	BASE UNIT
		MASS (weight)			
oz.	ounces	28.349	grams	g	
lb.	pounds	0.454	kilograms	kg	
ton	short tons (2000 lbs)	0.907	tonnes	t	gram
g	grams	0.035	ounces	oz.	
t	tonnes (1000 kg)	1.102	short tons	ton	
		VOLUME			
tsp.	teaspoons	5	millilitres	mL	
tbsp	tablespoons	15	millilitres	mL	
fl.oz.	fluid ounces	28.413	millilitres	mL	
pt.	pints	0.568	litres	L	
qt.	quarts	1.137	litres	L	
gal.	gallons	4.546	litres	L	litres
bu.	bushels	36.370	litres	L	
mL	millilitres	0.035	fluid ounces	fl.oz.	
L	litres	1.760	pints	pt.	
L	litres	0.880	quarts	qt.	
L	litres	0.220	gallons	gal.	
L	litres	0.027	bushels	bu.	
		LENGTH			
in.	inches	2.540	centimetres	cm	
ft.	feet	0.305	metres	m	
yd.	yards	0.914	metres	m	
mi.	miles	1.609	kilometres	km	
mm	milimetres	0.0394	inches	in.	metre
cm	centimetres	0.394	inches	in.	
m	metres	3.281	feet	ft.	
m	metres	1.094	yards	yd.	
km	kilometres	0.621	miles	mi.	
		ENERGY			
kcal	kilocalorie	4.186	kilojoules	kJ	
kJ	kilojoules	0.239	kilocaleries	kcal	joule



MUNSTER METRE
MEASURES LENGTH



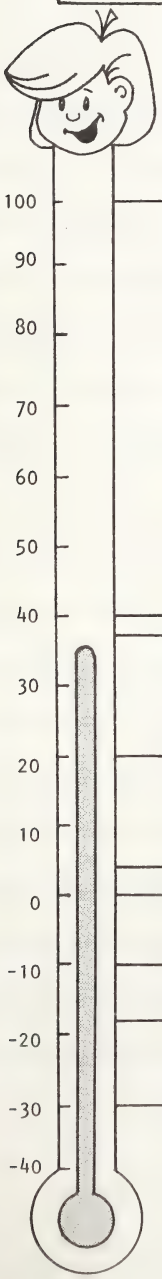
SAM KILOGRAM
MEASURES WEIGHT

LILY LITRE
MEASURES VOLUME

METRIC MULTIPLES AND PREFIXES TABLE

Multiplying Factor	Prefix	Symbol
1,000,000 = 10^6	mega (meg a)	M
1,000 = 10^3	kilo (kil o)	k
100 = 10^2	hecto (hek to)	h
10 = 10^1	deka (dek a)	da
(Base Unit) 1 = 10^0		
0.1 = 10^{-1}	deci (des i)	d
0.01 = 10^{-2}	centi (sen ti)	c
0.001 = 10^{-3}	milli (mil i)	m
0.000,001	micro (mi kro)	μ

(These prefixes may be applied to all metric base units.
Example: Base Unit = litre
Add kilo to litre (symbol kL) = kilolitre. The multiplying factor is 1000. This means a kilolitre equals 1000 litres.)



TOM THERMOMETER MEASURES TEMPERATURE IN DEGREES CELSIUS (°C)

TEMPERATURE: °F = 9/5 + 32
°C = 5/9 - 32

OVEN TEMPERATURES:

	°C	°F
Very slow	120-135	250-275
Slow	150-165	300-325
Moderate	175-190	350-375
Hot	200-220	400-425
Very Hot	230-245	450-475
Near boil	245-290	475-500

ADDITIONAL METRIC INFORMATION

from:

Metric Branch
Alberta Government Services
12th Floor, Park Square
10001 Bellamy Hill
Edmonton, Alberta T5J 3C1

Metric Commission Canada
Box 4000
Ottawa, Ontario

Information Division
Canada Department of Agriculture
Ottawa, Ontario K1A 0C7

District Extension Office

OR

Publications Office
Alberta Agriculture
9718 - 107 Street
Edmonton, Alberta T5K 2C8

PROJECT EVALUATION

In order to keep meeting your needs in the 4-H program, we request your assistance in completing this evaluation form. Make your suggestions on this sheet as you use this book. After the project is complete, mail this form to:

Project Evaluation
4-H Branch, Alberta Agriculture
9718 - 107 Street
Edmonton, Alberta
T5K 2C8

(use other side of page if required)

N.L.C. - B.N.C.
3 3286 05323908 9

Alberta
AGRICULTURE
4-H BRANCH